

U&Lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY THE INTERNATIONAL TYPEFACE CORP. VOL. 9, NO. 1, MARCH 1982



FLIGHT

*Whose idea was it that man should fly?
When did we get the notion that walking, running, jumping
and climbing were not quite enough... that we should
defy nature and take off and soar with the birds?
Our 8-page color section on man's romance with flight,
designed by guest art director, B. Martin Pedersen,
starts on page 36.*

©From AUDUBON'S BIRDS OF AMERICA by Roger Tory Peterson and Virginia Marie Peterson, Abbeville Press, Inc. 1981

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In This Issue: Cover

Announcing our 8-page color section on *FLIGHT*.

Thoughts

Four thought-provokers about books and the printed word.
 Pages 2 and 3.

Editorial

In the matter of typesetting, the future has arrived; what it looks like, and how to greet it. Page 3.

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Photographer Marvin Schwartz shoots 25 contemporary American artists with unusual results. Page 4.

Netsuke

Once the safety-pin of Japanese dress; today it's an art object and collector's item. Page 10.

Ms. Linda Novick

She started in her grandmother's kitchen and wound up in Tiffany's window, with other notable appearances in between... and to come. Page 14.

The Letter and the Spirit of the Lore

A graphic artist combines his esthetics with a touch of ascetics for a personal art form. Page 16.

Mythological Mayhem

It's the classic game of hide-and-seek; and you'll find everyone from Achilles to Zeus. Page 18.

Fantastic Fabrications

What water lilies were to Monet, what apples were to Cezanne, what guitars were to the Cubists—architecture is to graphic artist Michael Insetta. Page 20.

Cluck, Cluck

Four tempting chicken recipes—from light to medium to bold to heavy-on-the-palate—with instructions and asides by Mo Lebowitz. Page 24.

Vision '80s Update

New developments in word processors, voice processors and other new wrinkles in getting words down on paper. Page 28.

What's New From ITC

ITC Cushing™ has some things old...some things new...some things borrowed—it's a wonderful wedding of Lining Cushing Oldstyle No. 2 and Italic, impeccably adapted for photographic and digital typesetters by Vincent Pacella. Page 30.

Flight

It's about birds...about planes...about super-art director Marty Pedersen, who has designed this 8-page color section on flying—from the first visions to the last word in aircraft. Page 36.

This issue of *U&Ic* was mailed to 170,300 readers: 140,300 in the United States and Canada, and 30,000 abroad. It will be read by approximately 500,000 people.

THOUGHTS

"If all printers were determined not to print anything till they were sure it offended nobody, there would be very little printed."

BENJAMIN FRANKLIN



"It is astonishing how many books I find there is no need to read at all."

GEORGE BERNARD SHAW



Reprinted from "Remarkable Words With Astonishing Origins" by John Train. Copyright © 1980 by John Train. By permission of Clarkson N. Potter, Inc.

“A

book is a mirror: if an ass peers into it, you can't expect an apostle to peer out.”

GEORG CHRISTOPH LICHTENBERG

“T

here are no bad books any more than there are ugly women.”

ANATOLE FRANCE

T

he digital era.

Phototypesetting, as a commercial force, would seem to be in its infancy. It has been flourishing for only ten or fifteen years at most. Compared to metal typesetting's five-plus centuries—that's just a warm-up period.

That accelerating rate of change. One of the theses of Alvin Toffler's writings (*Future Shock*, *The Third Wave*) is that, in addition to a multitude of basic changes in every aspect of our lives, we must contend with innovations coming on the heels of innovations and obsoleting the preceding ones before we've fully adjusted to them. What's happening in typesetting is consistent with Toffler's viewpoint.

Whither phototypesetters? There's a large, installed base of phototypesetters at various market levels. Many are successfully producing good typography and will continue to do so for years to come. But the bloom is off the rose. Starting at the top—in the high-volume large-budget operations, digital typesetting is taking over. It will be just a matter of years, not decades, when lower cost digital typesetters will permeate all market levels. Already, excellent machines are available to commercial typographic services. Others are bringing digital speeds and capabilities to a wider, lower priced market. The next step will see models reaching down to the office market level.

What does this mean to typefaces and typography? More speed. More productivity. A wide range in output quality which depends on several things, but especially on the output resolution. Larger fonts making possible a return of small caps, oldstyle figures, swash initials and special characters for math, foreign languages, scientific/medical work, etc., as well as logos incorporated into fonts.

What about typeface designs? In the digital era we will observe more typeface designs that are created especially to accommodate each typesetter's digital screen output limitations. How come? The fine resolution machines are capable of handling more delicate strokes and serifs, and the time is ripe for a taste swing to typefaces with more grace and individuality than most sans serifs offer.

At the same time there will be a proliferation of medium and coarse resolution printers capable of outputting type in a range of sizes and styles. While these machines will not be restricted to sans serifs, simpler designs and those with monotone medium weights and open counters will output most advantageously on them.

The digital era is upon us now, much as the phototypesetting era was, just ten years ago. For those who haven't already done so, it might not be a bad idea to start adjusting their minds to it now.

Spend just one half-hour with photographer Marvin Schwartz and you'll come away convinced there's no subject he hasn't, wouldn't, or couldn't handle. Violence in the streets... a revolution in the hinterlands... junkies shooting up... a flamboyant sunset... a fly ruminating on the wall. From hard news to poetic essays, he's done it all; for newspapers, wire services, magazines and industrial clients. But of all the assignments he's tackled, portraits are his favorite thing. ♣ So it was a tremendous coup, professionally and personally, to land a commission from the Whitney Museum of American Art to photograph 25 contemporary artists in its permanent collection. The portraits, from A for Richard Anuszkiewicz to Z for Larry Zox, were to be used as section dividers in a telephone-address book to be sold in the museum's book shop. ♣ Schwartz was well aware that the 25 artists selected were people to contend with. These were no pussycats, but assertive, strong-minded folks who had done their bit to shake up the art world and change the look of American painting and sculpture.

How would they take "direction" from a photographer? How did they feel about photography in general, this Johnny-come-lately to the inner sanctum of *fine art*? ♣ Schwartz approached each artist with enthusiasm smothered in caution. He had no preconceived notions of how to

set up his shots. He knew for sure they would not be the standard head-neck-and-shoulders, or the artist-at-his-easel number. He had an intuition that he should not direct his subjects, but respond to them. He took his cues from their comforts and discomforts. Those who were

reticent and suspicious, he photographed in a matter of minutes. Those who joined in the project with gusto, were trudded around New York City for days, hunting down just the right locale. ♣ Because the purpose of the project was, after all, a telephone book, the telephone itself became a pertinent and amusing prop in a number of the portraits. But when the phone was irrelevant, Schwartz dropped the gimmick and found other props and environments that were appropriate for each character. In the end, the portraits turned out to be — not just a catalog of faces — but descriptive representations of each of the artists involved. ♣ In all, Schwartz spent 3 months on the project and wound up with close to a thousand shots. Along with them, he accumulated a thousand-and-one stories about the experience, which would make a fascinating book in its own right. Unfortunately, the Whitney Museum telephone-address book is out of print, but the complete set of 25 original portraits can be seen from May 13 through June 12, 1982 at Neikrug Photographica, 224 East 68th Street, New York City.

M. M.

WHEN A PHOTOGRAPHER "REPRESENTS" ARTISTS



NAUM GABO. He was reticent, suspicious and gently scornful of photography. Schwartz had to take his shots quickly and at a respectful distance from the artist.



LARRY RIVERS. A figure from one of his "historic" paintings invades this portrait. Larry Rivers has lampooned legendary military heroes, the Dutch Masters on the cigar box and the camel on the cigarette package.



LOUISE NEVELSON. She is as imposing, formidable and original as her work. The phone booth she stands beside was executed in the same form as her famous Black Walls.



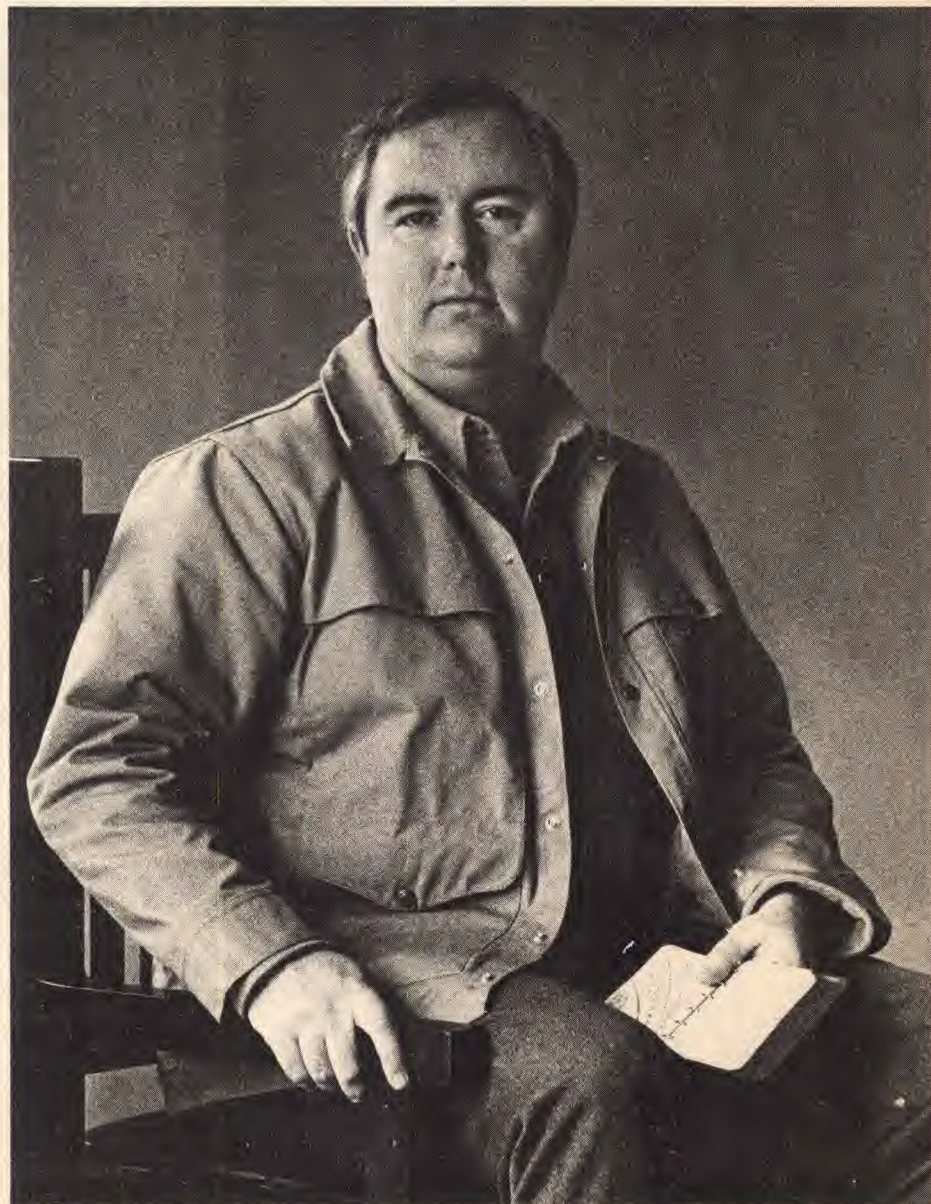
ALAN D'ARCANGELO. America-on-wheels was a theme this Pop painter explored in a series devoted to highway markings and traffic signs. Schwartz photographed him, appropriately, on a white road line.



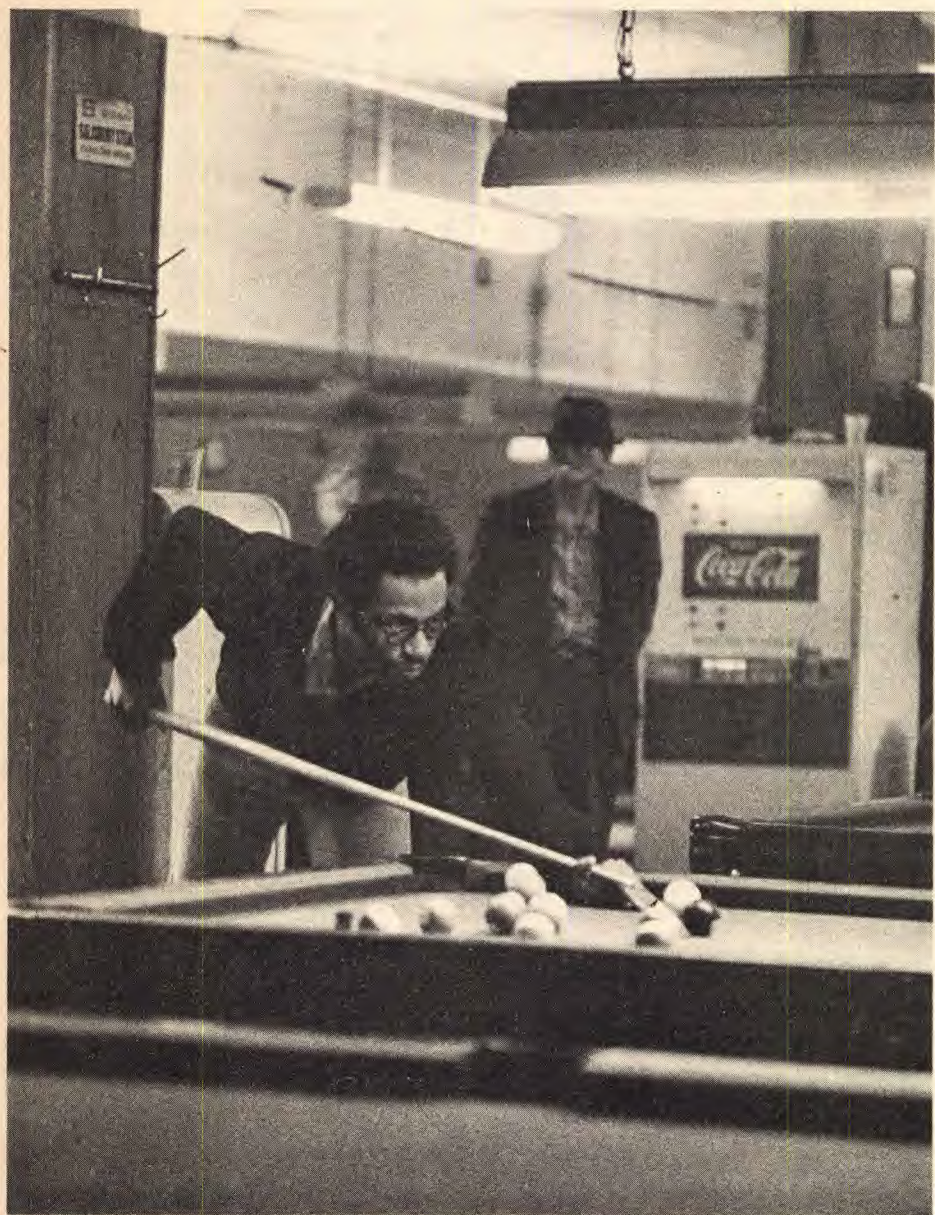
NICHOLAS KRUSHENICK. Jagged lines, virile color, explosive patterns make his work volatile and startling — as does his mailbox on a quiet country road.



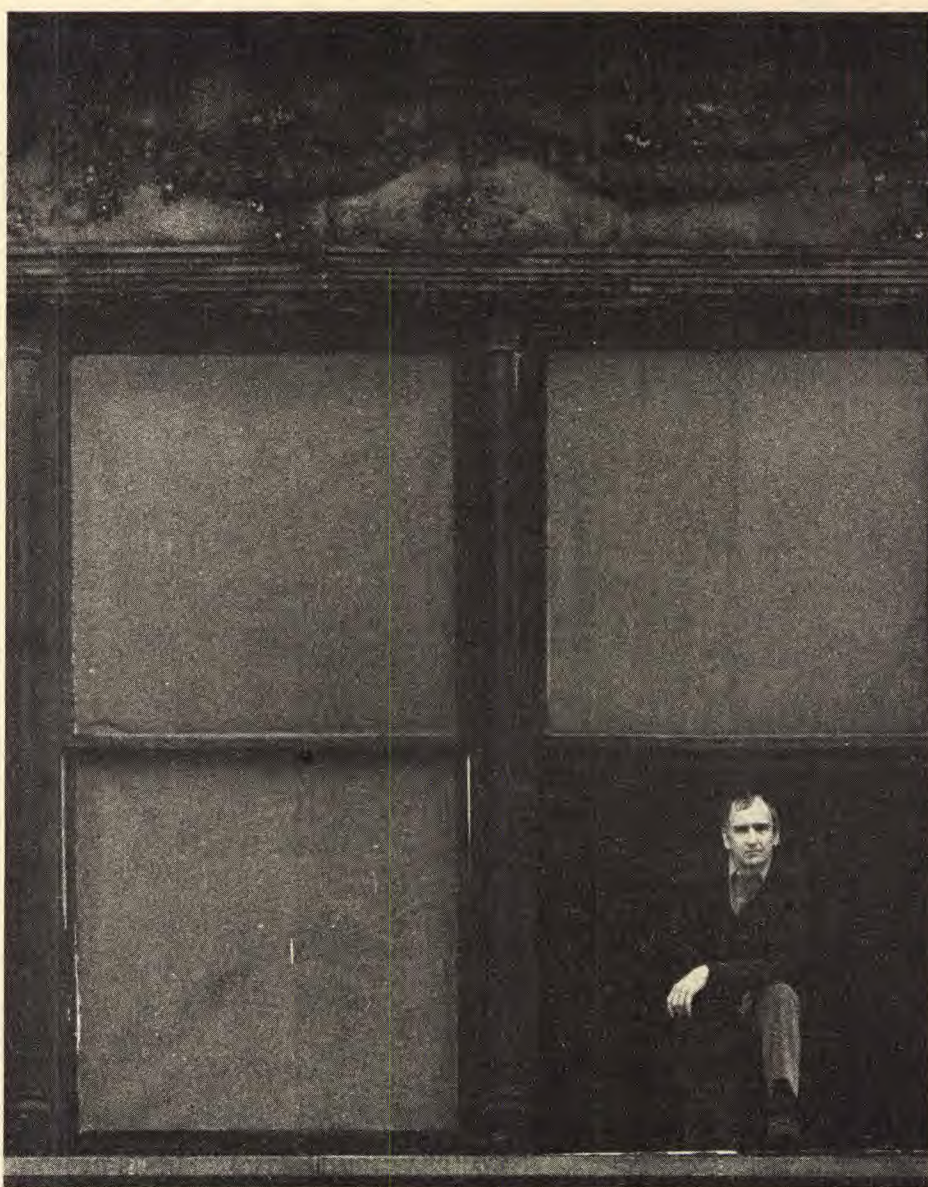
DAVID VON SCHLEGELL. The huge, powerful forms of this artist's sculpture prompted Schwartz to represent him in a mammoth, granite-like close-up portrait.



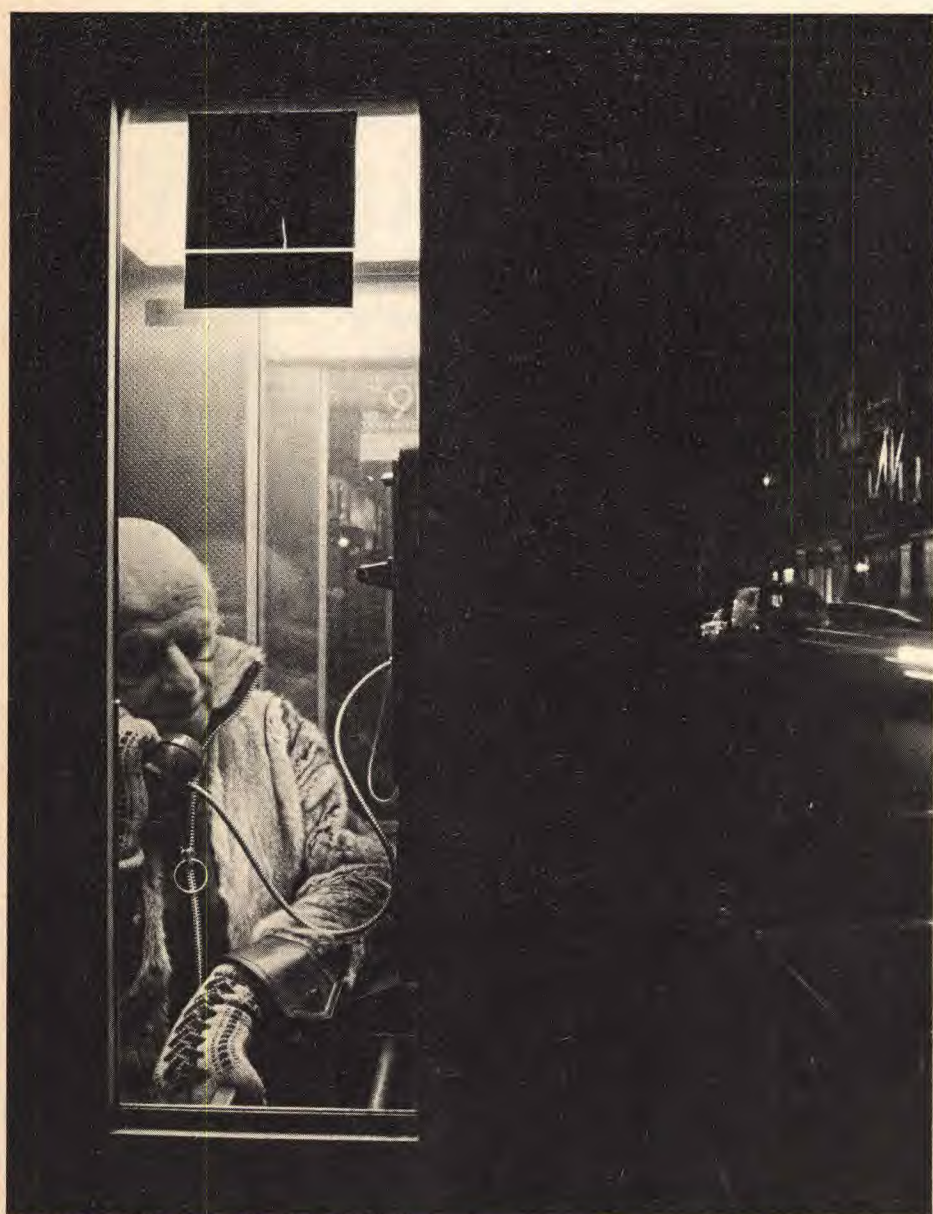
DAN FLAVIN. His imposing all-American looks prompted this statesmanlike pose with notebook in hand; the notebook page contains a plan for one of his fluorescent light installations.



MALCOLM BAILEY. His work is not his only passion. As deft with a cue stick as with his paint brush, he was happy to be photographed at a pool table.



TOM WESSELMANN. A painter of voluptuous nudes and overblown body forms, his work belies his quiet, solitary demeanor. Schwartz caught him aloft and aloof, peering out his studio window.



RICHARD LINDNER. The quiet lonely mood of this nighttime phone call is in direct contrast to the brash, provocative women and decadent city scenes he paints.



CLAES OLDENBURG. Camera-shy but curious, this famous converter of hard objects into soft sculpture, gave his Soft Telephone center stage, while he hesitantly stood half-in, half-out of the picture.



TOMI UNGERER. He is an illustrator, caricaturist and merciless satirizer of our consumer society. He is also intensely serious and almost never without his sketchbook.



RICHARD ANUSZKIEWICZ. This cool painter of meticulous color stripes turned out to be a warm family man. Schwartz photographed him at home with his child.



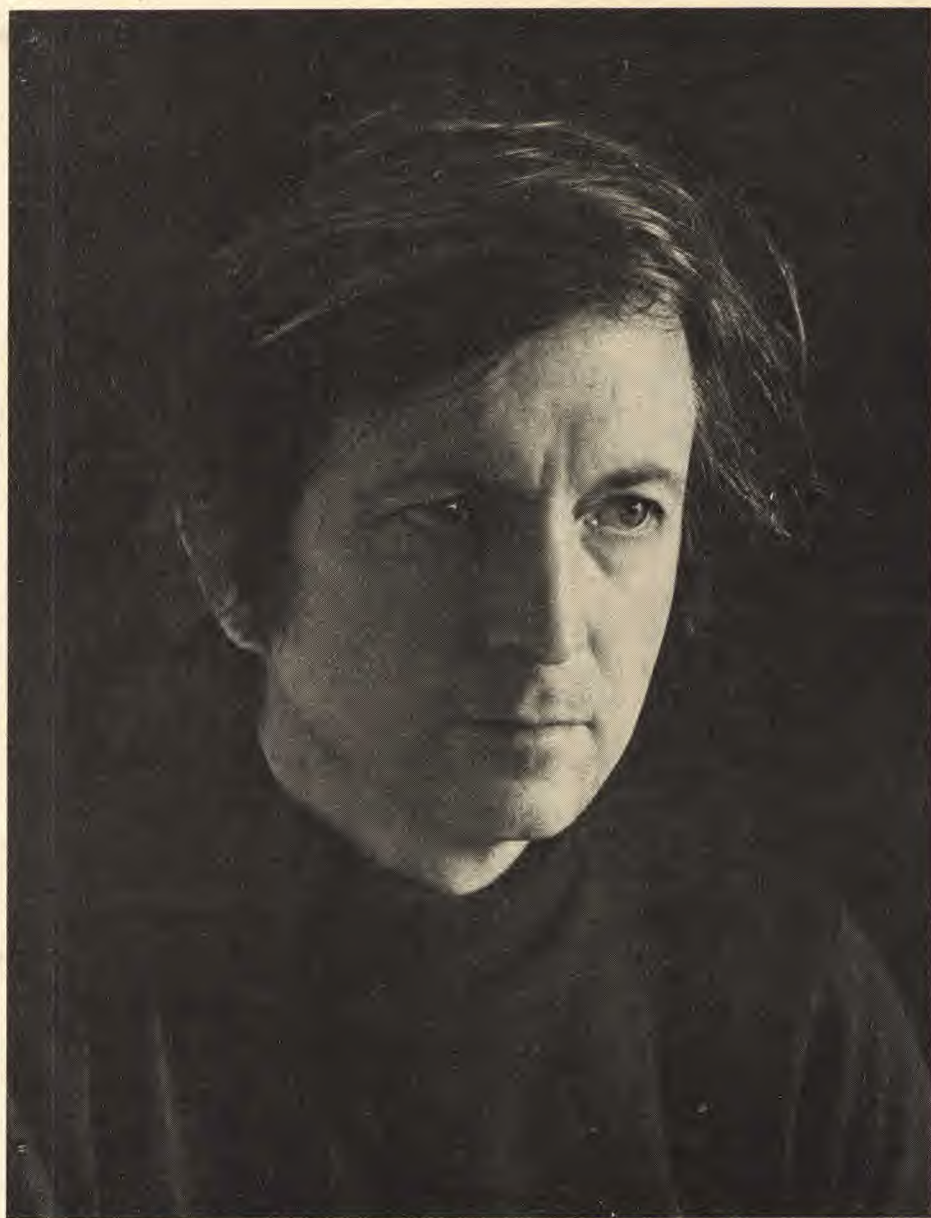
ROBERT INDIANA. He collaborated generously in search of a good location, and finally wound up on top of the 3-dimensional version of his Love design.



CHRISTO. His hand resting near a little Wrapped Telephone, neatly symbolized this artist's major works—his Wrapped Coastline, Wrapped Church, Valley Curtain and similar ventures.



GEORGE SEGAL. He preserves intimate scenes of ordinary people in plaster. Schwartz photographed him relaxing with one of his just-plain-folks.



JACK YOUNGERMAN. A painter and printmaker who works in large abstract forms; his "presence" prompted one of the few close-up portraits in the project.



RAY JOHNSON. This artist "writes" his paintings, setting down his esthetic concepts in newsletter form. Schwartz represented him by a sample work and a portrait of a favorite poet, Rimbaud.



LARRY ZOZ. Like much contemporary art, his work looks untouched by human hands. It amused Schwartz to photograph him being photographed in a mechanical photo-vending machine.

NETSUKE





Sooner or later you were bound to confront the word netsuke. A whole crop of new books are appearing on the subject, and you are even likely to come face-to-face with a collector. Having recently been enlightened ourselves as to what it is, and how to pronounce it (net-skay) we felt moved to share some of our information and enthusiasm with you.

A netsuke was once an integral part of Japanese dress when the kimono was their everyday outfit. The kimono,

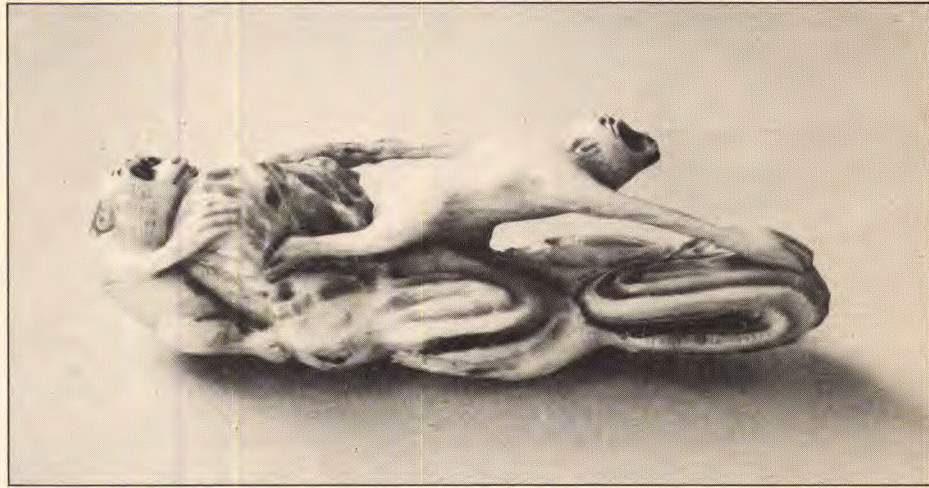
having no pockets, created an obvious problem for the wearer. There was no place to carry essentials like money, keys, water gourds, tobacco pouches and the like. The solution was to hang all such paraphernalia from strings looped around the obi, or sash. The netsuke was a decorative little carved ornament used at the ends of the strings, which served as a button or toggle fastening to hold the valuables in place.

If the Japanese were more hard-nosed, economy-minded people, they might simply have tied a good square knot in their strings and let it go at that. But since we know the Japanese predilection for grace, decorative embellishment and ceremony even in their most commonplace activities, it is no surprise that the production of this buttonlike object became a major activity for craftsmen in Japan.

Aside from their devotion to esthetics, there were some pertinent cultural and historical developments that contributed to the proliferation of decorative netsuke in

Japan throughout the centuries.

From the mid-14th to 16th centuries, netsuke were simply functional items, used by commoners, and made of natural forms and found objects. A root of wisteria, a shell, a small gourd, a bone, a stone, or even an uncarved piece of wood might serve as a toggle.



In the late 16th century, it became fashionable for the samurai and aristocratic citizens to carry little compartmented cases with their medicines and personal seals needed for business and legal transactions. It was then that netsuke first became an object of decoration and artistic expression.

Aiding and abetting this appetite for decorative netsuke, was a corps of native carvers. Earlier in the century, they had been busy churning out statues

of Buddha. (A state edict required every household to acquire and display an image of Buddha to contravene inroads being made by Christianity at the time.) But once the demand for Buddhas was filled, the carvers happily turned their attention and skills to creating netsukes in a variety of forms and images.

Finally, in the 18th century, the most important catalyst to the netsuke industry was the introduction of pipe-smoking, with its ubiquitous tobacco pouch hanging from the obi.

The subjects of netsuke carvings were limitless: folklore, legendary, mythological and religious figures, animals, family crests, masks, musical instruments and mystic symbols were just a few of the themes. The materials, however, were confined to hard, durable substances that were also carvable: wood, bone, horn and ivory, essentially.

In spite of the booming business in netsuke during the first half of the 19th century, the second half brought a dramatic decline. Two phenomena accounted for the change: one, the introduc-

tion of western-style clothes with pockets; two, the substitution of cigarettes for pipe-smoking. It was goodbye to kimonos, obis, tobacco pouches and netsukes as functional items.

It may seem strange to hear that even though netsukes became obsolete as an item of Japanese dress, netsuke carvers continued to turn them out. For good reason: when collectors started to grab them up as endangered art objects, it reawakened the





industry. But now there's a difference. Carvers are no longer anonymous pairs of hands. As collectors are wont to do, they focus on nuances of individual designers. The artists are respected and the carvings are regarded as an art form to be studied, classified and revered.

The subject matter of contemporary netsuke runs the gamut, as in all contemporary art, from the representational and figurative to the free form and abstract. For the most part, the artists still work in ivory, horn, and sometimes wood, with occasional use of mother-of-pearl, gold and gem inlays.

What has not changed is the nature of the craft. Today, as in the past, it is a monastic-like activity. The artist works from sun-up to sundown, alone in a studio, totally absorbed in the tiny object nestled in the palm of his hand, which he painstakingly and lovingly nurtures into existence.

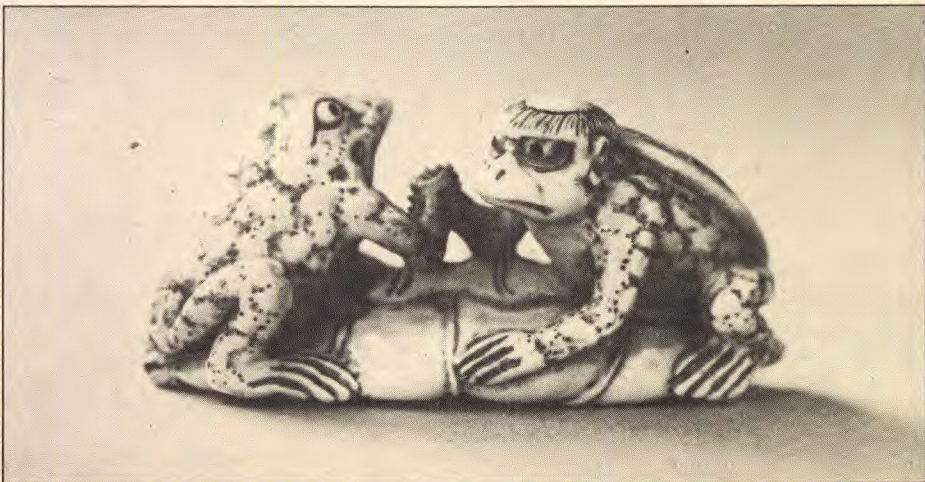
There's a vivid, detailed account of the whole netsuke

NETSUKE

phenomenon, with beautiful photographs and biographical sketches of outstanding contemporary carvers, in a book, *Contemporary Netsuke*, by Miriam Kinsey, published by Charles E. Tuttle Co., Inc., Rutland, Vermont and Tokyo, Japan. For a look at the real thing, there are outstanding collections at the San Jose Museum in California (the collection of Mr. Tom Vail), the M. H. De Young Memorial Museum in

Golden Gate Park, San Francisco (the Aubry Brundage Collection of Oriental Art) and at King Fook, international dealers in Oriental art objects, with outlets throughout the world. The netsuke shown here were photographed at the King Fook gallery in New York City.

MARION MULLER





Her first "public" creation was an angel doll which was photographed and noted on the Women's Page of The New York Times. The response to that publicity settled her career once-and-for-all. She received calls from designers and high fashion stores—all anxious to put her to work. She created stuffed props for a Geoffrey Beene fashion show in New York and Milan, for windows at Henri Bendel, Bloomingdale's and Tiffany in New York City. Her stuffed props have been photographed for a poster and program guide for an FM radio station, and were used during an on-air fundraising campaign by New York's public television channel. Private collectors have commissioned stuffed sculpture pieces, and a number of boutiques and specialty shops have been selling her pillows, bags and dolls, as well. Currently, she is fulfilling a commission to design toys for a major toy company.

Ms. Novick used the word "struggle" to describe the progress of her career. But since she has come so far in just the last three years, we can only surmise that she has traveled 100 mph on her sewing machine.

The pursuit of happiness, Linda Novick will tell you, can lead you down a very crooked path. She zigged first in the direction of Dance. Then she zagged into Fine Arts. And finally did a complete about-face, starting all over again in a career that began in her grandmother's kitchen—sewing dolls and doll clothes from scraps of left-over fabric. When she rediscovered that joy, the road ahead was straight and clear.

But to tell the truth, her grand ambition is to create a personnel agency for stuffed models, with a tempting assortment of characters for hire—cooks, telephone operators, nursemaids, policemen, glamorous women, dashing gigolos, etc., etc. As she sees it, the advantages are irresistible: her models never get sick, never get tired, never complain, are never temperamental, and never charge overtime.



MS LINDA NOVICK



The Letter and the Spirit of the Lore

His father was a rabbi. His great-grandfather was a rabbi, author and publisher. And so Michel Schwartz was raised in New York City in a thoroughly Jewish environment devoted to religious and scholarly pursuits. He learned his Aleph Bet simultaneously with his ABCs. By the time he was seven, the voluptuous, undulating curves of Hebrew calligraphy were as familiar to him as Palmer Method script and roman letter forms of the English alphabet. ★ At age 13, when he showed artistic leanings, his parents agreed to enroll him in the New York School of Art and Design, if he agreed to continue his religious studies at parochial school; which he did. ★ His eventual design skill and linguistic prowess gave Schwartz a specialty not too many graphic artists could match. He became a specialist in Jewish advertising art, designing



Shabat Shalom. "And the children of Israel shall guard the sanctity of the Seventh Day as a day of rest, forever"



Tov Shem. "A good name is preferable to precious balm."



L'chayim. "To Life!" (Chai)...The Jewish toast of toasts! No Hebrew word has a happier, more meaningful ring.



Vahavta. "Love Thy Neighbor As Thyself"

packages, posters, ads and inserts for specifically Jewish products, notably Barton's and Barricini candies. ★ But beyond the pressures of earning a living by his art, Michel Schwartz has been deeply and intrinsically fascinated by the forms of Hebrew calligraphy. He has studied the evolution of Hebrew characters and re-invented them in a contemporary mood. Since his esthetics, his religious and personal life are so inextricably intertwined, it is no surprise to see the form his artistic expression takes. He creates paintings and serigraphs that combine original calligraphic designs with meaningful excerpts from the Torah, Mishna and Talmud and quotations from poets, scholars and philosophers. His calligraphy is truly the letter and the spirit of Jewish lore.



President's Prayer. A "Calli-Grafic" of the prayer upon which President Reagan swore his oath of office.



Shema Yisrael. "Hear, O Israel, the Lord is our God, the Lord is one!"



My Jerusalem. After 2,000 years, reunified as the capital of Israel.



Ayn Hashemesh. "The eye of the sun is life... and life is love." (S. Tchernihovsky, Poet, 1875-1943)

MYTH- OLOGICAL MAY- HEM

ANSWER ON PAGE: 76

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M	S	U	S	A	G	E	P	O	L	Y	P	H	E	M	U	S	E	N	I	O



ACHILLES
 ADONIS
 AEOLUS
 APHRODITE
 APOLLO
 ARES
 ARTEMIS
 ATLAS
 BACCHUS
 CADMUS
 CALLIOPE
 CASSANDRA
 CASTOR
 CERBERUS
 CERES
 DEMETER
 DIONYSUS
 ECHO
 EROS
 FLORA
 HADES
 HEPHAESTUS
 HERA
 HERACLES
 HERMES
 HESTIA
 HIPPOLYTA
 HYACINTHUS
 HYDRA
 HYGEIA
 ICARUS
 ISIS
 IRIS
 IXION
 JASON
 LEDA
 MEDEA
 MEDUSA
 MIDAS
 NARCISSUS
 NEMESIS
 NESTOR
 NIKE

**A WORD SEARCH BY
JULIET TRAVISON
ILLUSTRATIONS BY
LIONEL KALISH**

How to play: Mythology inspires this issue's puzzle. Find and encircle the names appearing on the right. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be needed for another name!

While these proper nouns may be spelled differently in different languages, please follow our English versions.

We've shaded an example to start you off.

Le thème est mythologique. Entourez d'un cercle, les noms dont la liste figure ci-contre, à droite. Ils sont disposés verticalement, horizontalement, diagonalement et même inversement. Ne barrez aucune lettre—vous pourriez en avoir besoin pour un autre nom!

Bien entendu, de toutes les orthographes possibles, c'est l'anglaise qu'il faut retenir.

Nous avons simulé un exemple pour vous mettre sur la voie.

Spielanweisung: Die Mythologie gab die Anregung zu diesem Puzzle. Sie müssen die zur Rechten aufgeführten Namen finden und umkreisen. Diese können waagrecht, senkrecht, diagonal oder sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus, da diese für andere Namen gebraucht werden könnten.

Wenngleich die Namen in den verschiedenen Sprachen unterschiedlich geschrieben werden, benutzen Sie bitte die englische Schreibweise.

Das schattierte Beispiel zeigt Ihnen, wie Sie anfangen müssen.

NIOBE
 NYMPH
 OEDIPUS
 ORION
 ORPHEUS
 PAN
 PANDORA
 PEGASUS
 PENELOPE
 PERSEPHONE
 PLUTO
 PSYCHE
 POLYPHEMUS
 POSEIDON
 PROMETHEUS
 SATYR
 SPHINX
 TANTALUS
 TERPSICHORE
 THOR
 TRITON
 VESTA
 VULCAN
 ZEUS

Michael Insetta has grand designs for super structures that no one can build, let alone live in. And that's exactly his intention. He is beguiled by walls, rooftops, doorways, windows, window-walls, lintels, posts, columns, railings, I-beams, ramps and chimneys. He thrusts stairways up to nowhere, piggybacks building-on-building and cantilevers them precariously into space. He loves to manipulate architectural forms—not as integral parts of some ambitious construction project—but as abstract elements in his incredibly intricate drawings.

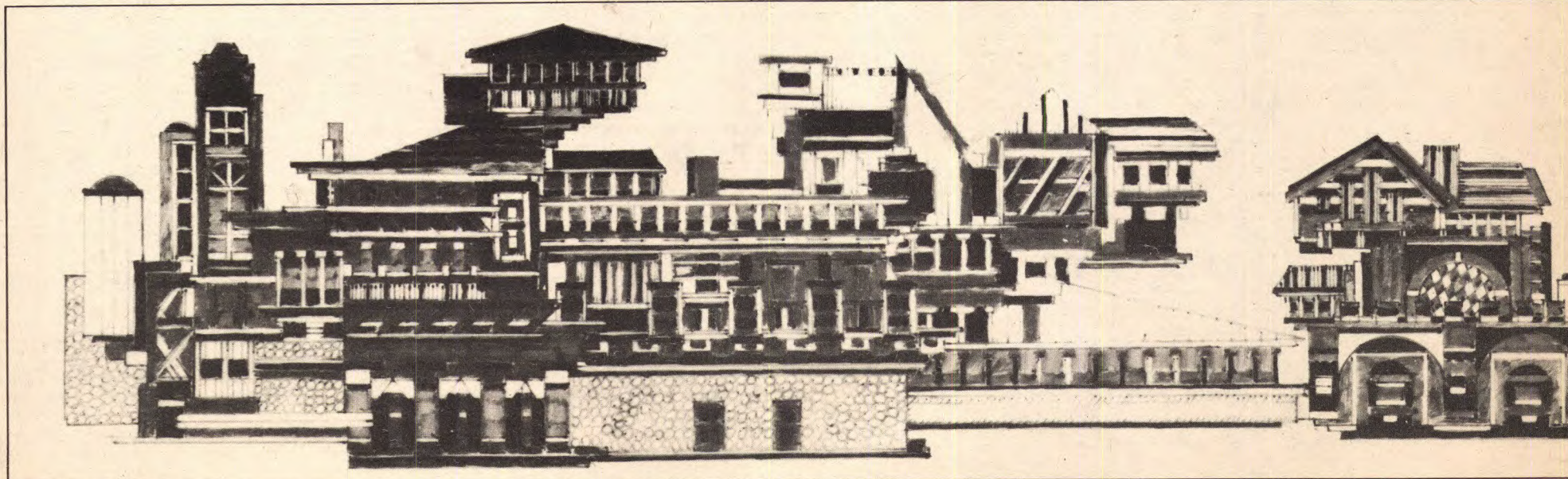
Where his inspiration came from, he's not exactly sure. Montclair State College in New Jersey, where he studied art, is not an American Bauhaus, but while a student at Montclair, he somehow was turned onto architecture as an art form.

Although he is completely absorbed in architecture, and is currently employed in an architect's office, he is emphatic about his career goals. He is a graphic designer. He has no ambition to be an architect. Neither should his drawings be construed as a parody of architecture. He's simply enamored of architectural elements which he likes to use as vehicles for arrangements of lines, colors and forms.

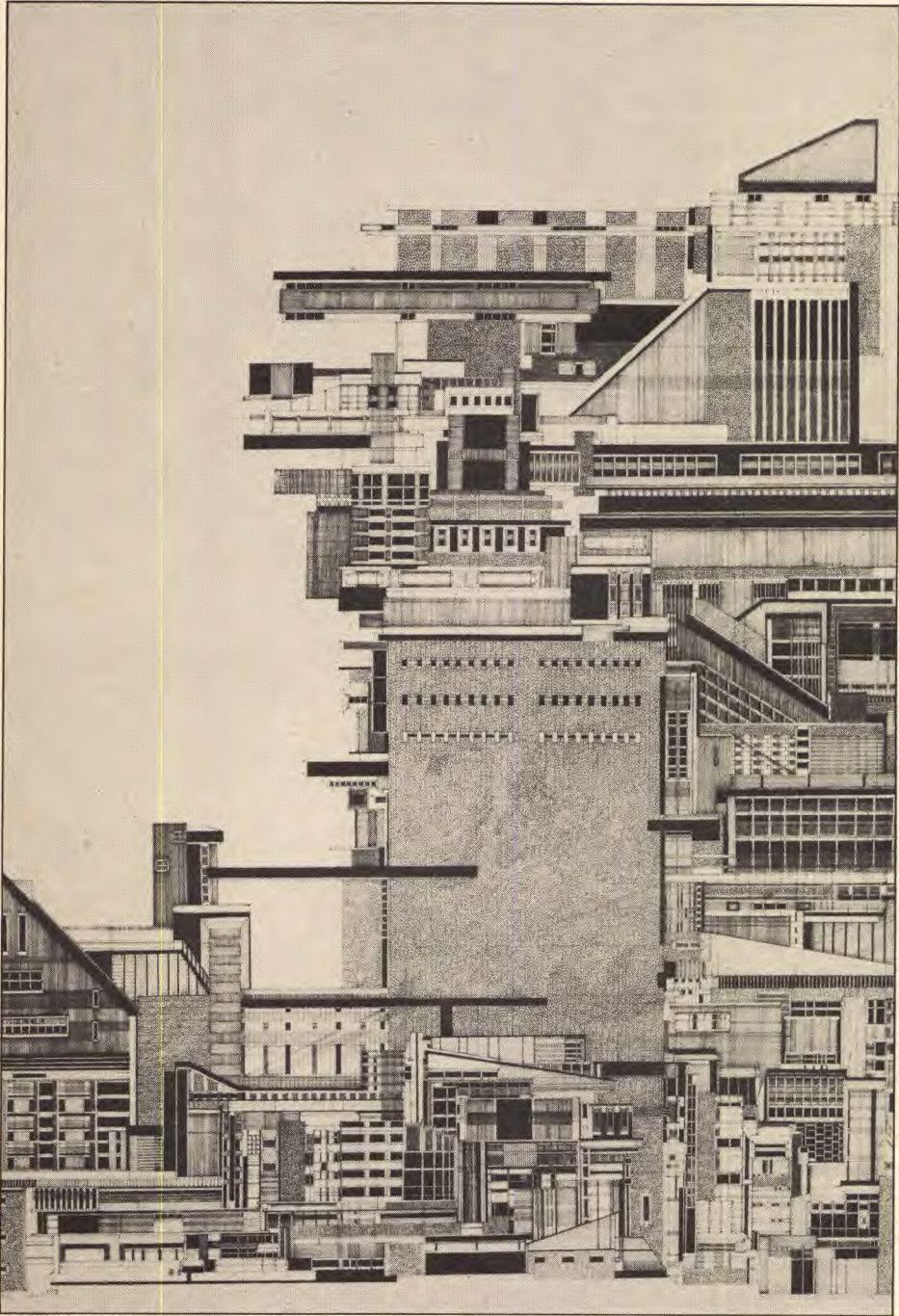
Insetta is associated with two art galleries, Pleiades in New York City, and Discovery Galleries in Clifton, New Jersey. Recent exhibitions in both places drew favorable comment and promising possibilities for the future. Meanwhile he cherishes the very concrete approval he received from the highly respected designer, Ivan Chermayeff, who purchased three of his large drawings. With encouragement like that, he can keep right on planning his uninhabitable habitats.

M.M.

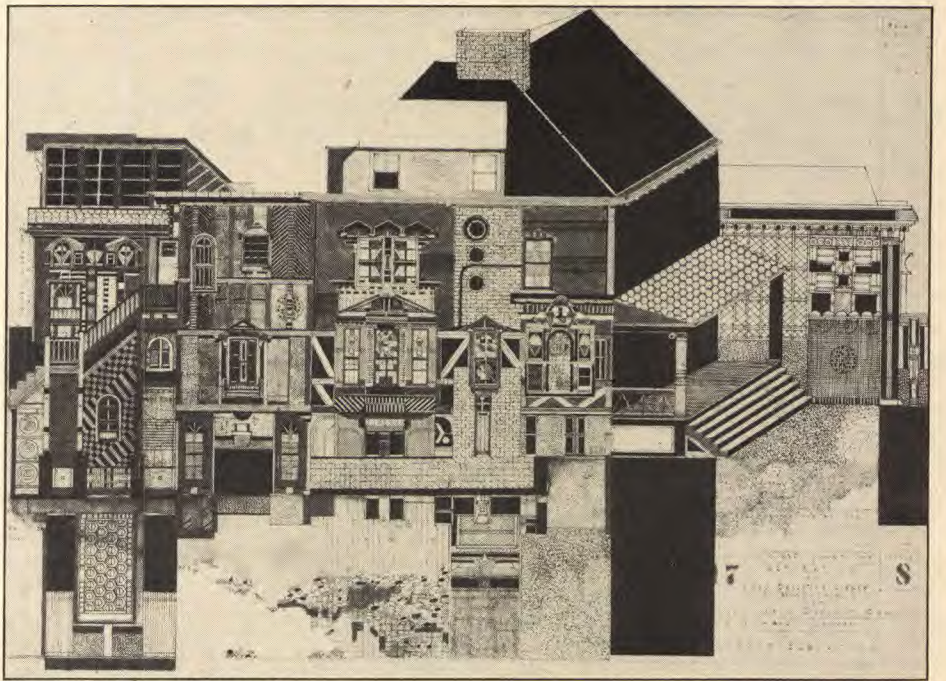
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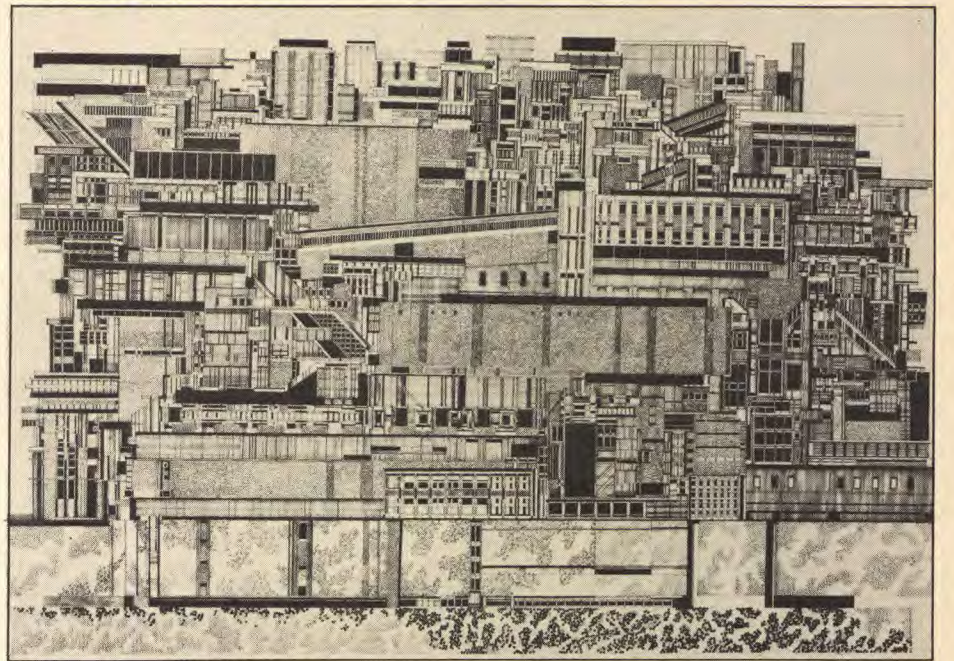
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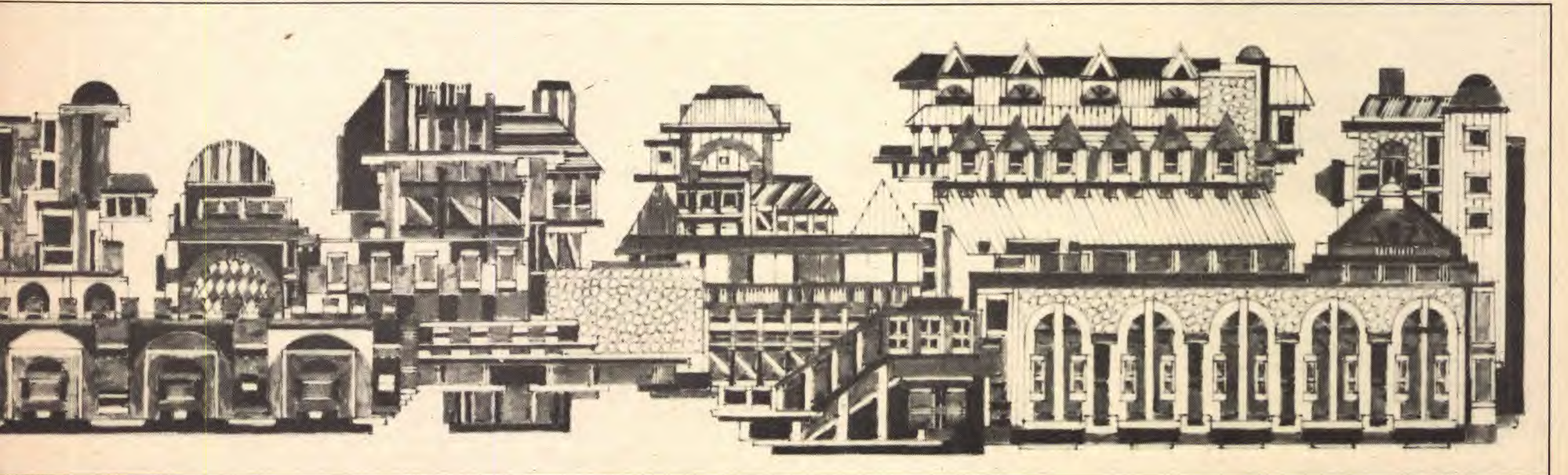
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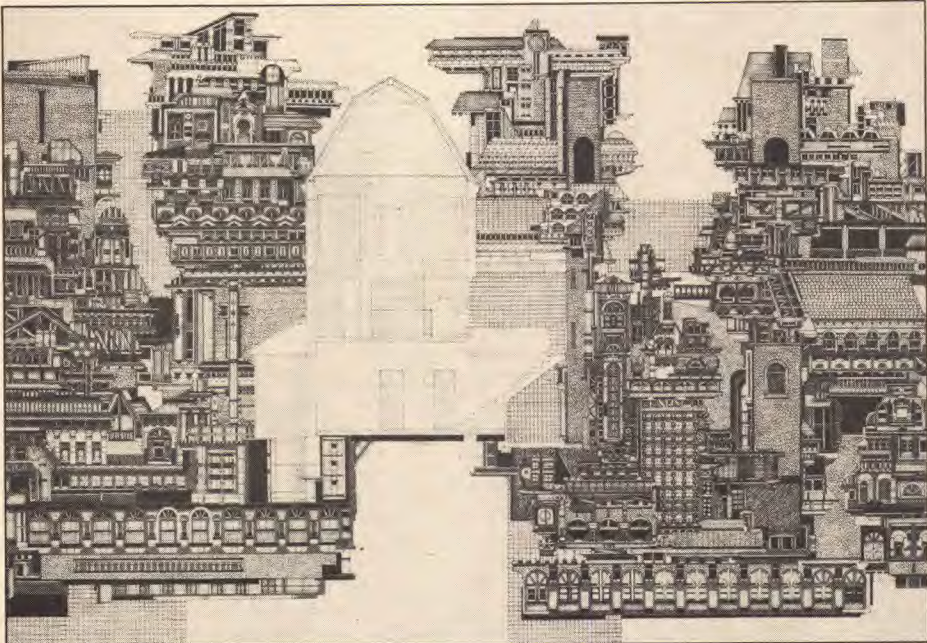
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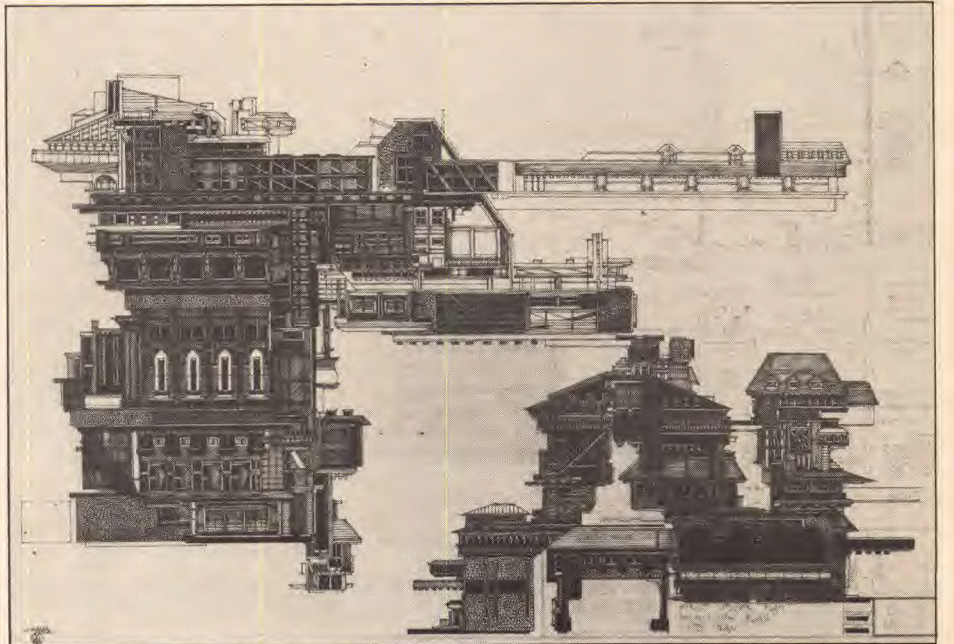
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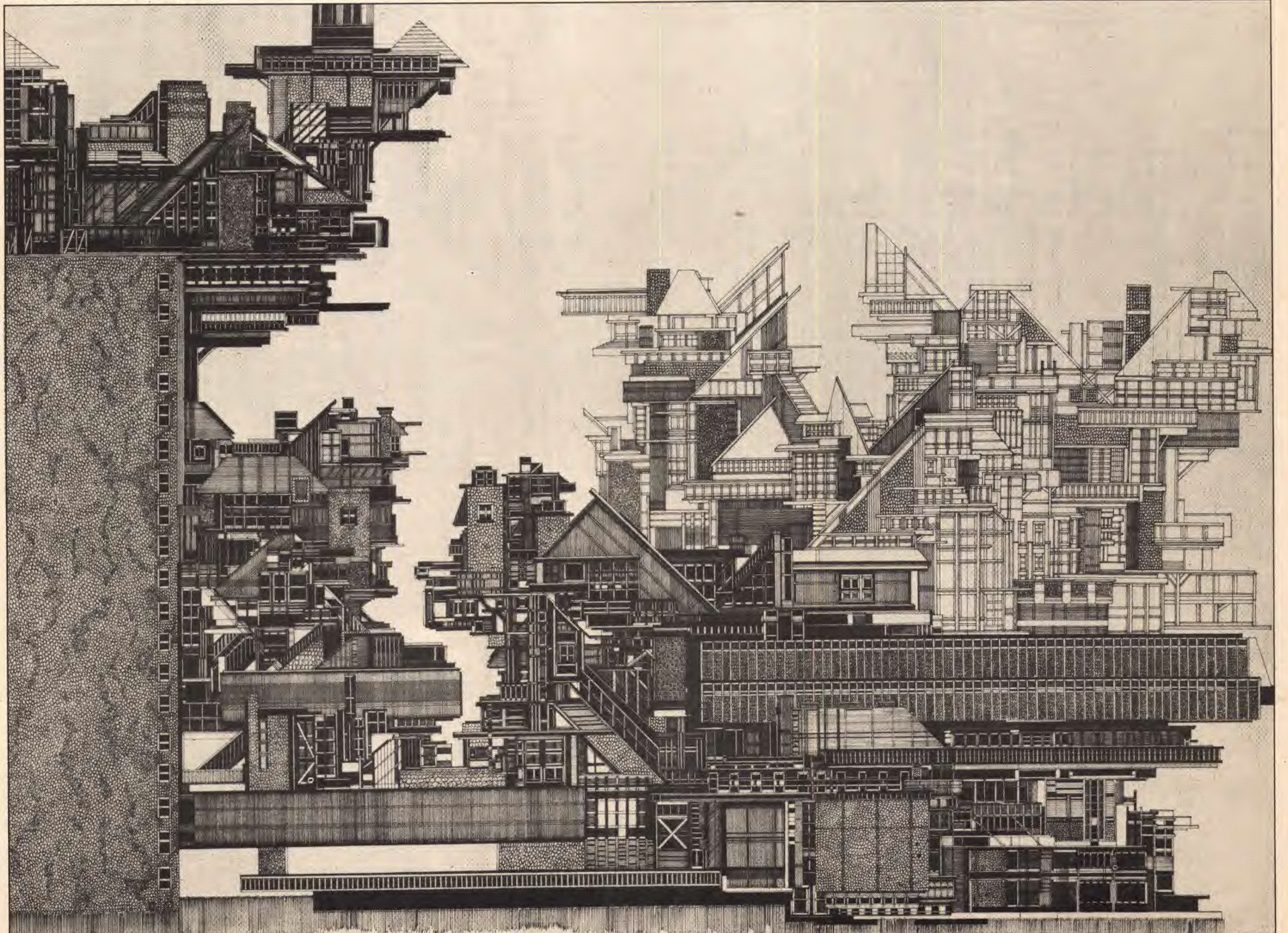
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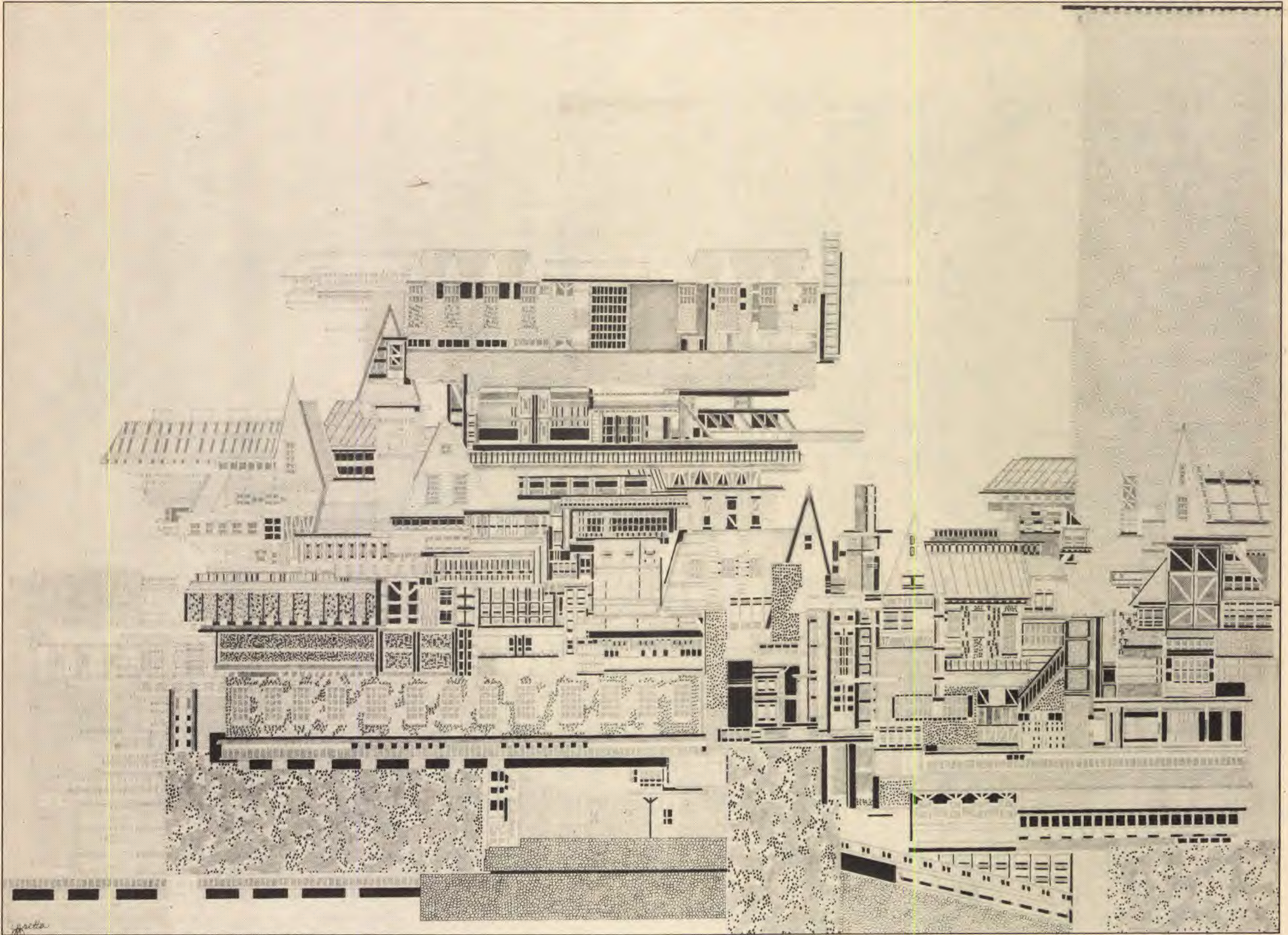
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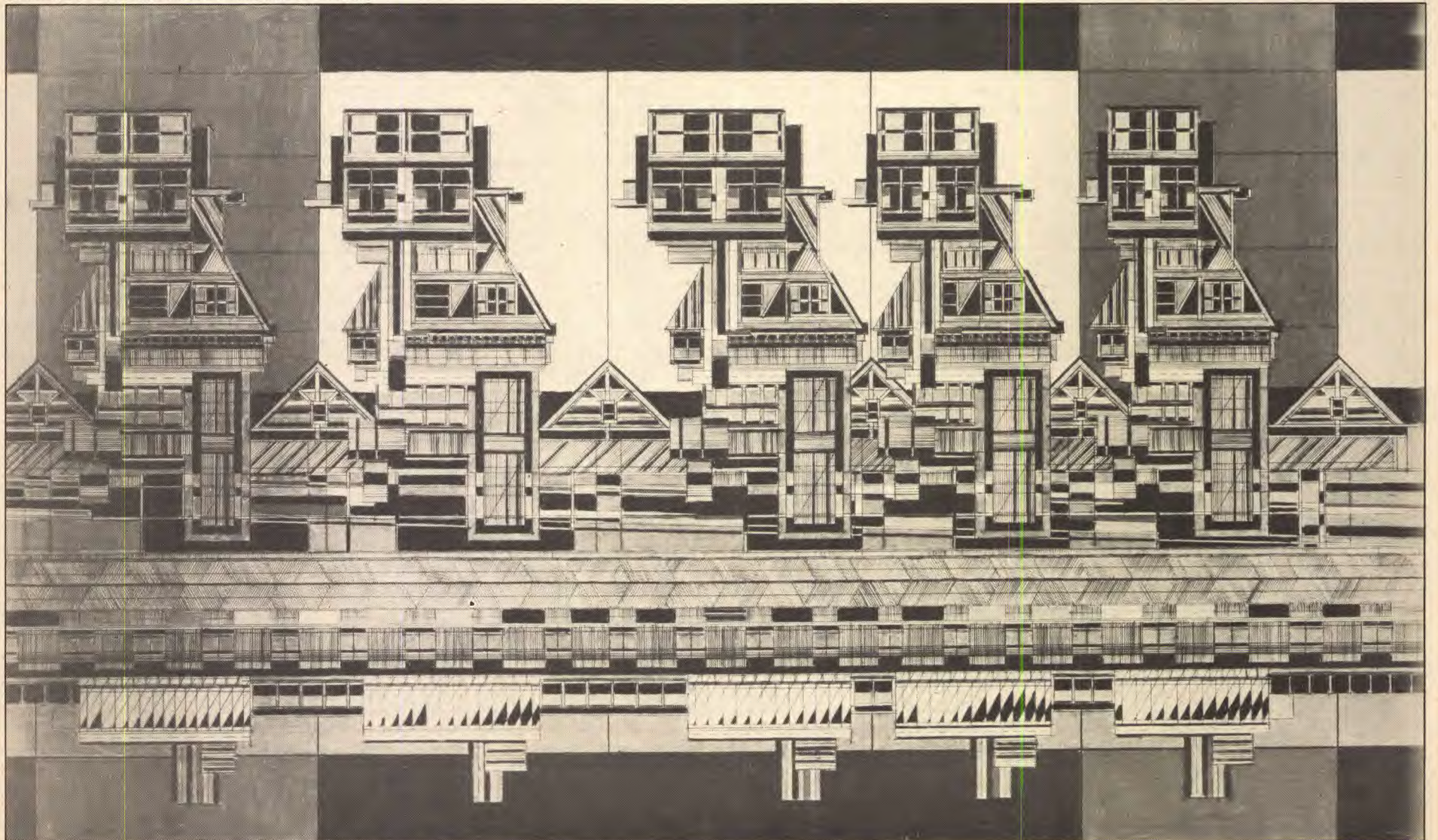
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Colored pencil and ink.



Colored pencil and ink, Collection: Chermayeff & Geismar.



Colored pencil on plastic, Collection: Mr. and Mrs. Robert Todd.

Chicken: book, medium, bold and heavy. With this typographic family approach to chicken-types of dishes from book

to heavy in taste range, we present these recipes by our resident food-type, Mo Lebowitz, who believes that good food (like good typography) is always worth clucking about.



Chicken Book: Poached with Vegetables.

A properly poached chicken is a forgotten work of art. It's not boiled, and it's not stewed. This is a young and tender bird cooked gently in barely simmering broth that also serves as the soup course. And served beside the bird are blanched vegetables that are warmed in the soup. Any vegetables will do, so I've chosen my favorites to use here.

Best of all, Chicken Book is easy to make. And you know what they say about chicken soup: "It wouldn't hoit!"

Ingredients (for 4 people):

1 3½ lb. frying chicken
2 cups of chicken broth
Water as needed
1 onion
1 carrot
1 stalk of celery
1 herb bouquet of 2 cloves garlic, a Tsp. of thyme and tarragon, a ¼ Tsp. of rosemary and 6 sprigs of parsley
1 lb. of medium-sized carrots
3 medium-sized leeks
1 lb. of stringbeans
8 oz. of fine egg noodles

Technique:

1. Clean the chicken by flushing it with cold water inside and out. Truss the bird to make it easy to handle. My friend, Julia Child, has a great method: Put the bird on its back. Bend the wings back over themselves so they stay in place without tying. Cut a 3-foot piece of kitchen cord and tie it at the center point around the bird's tail. Take each half of the cord over the end of the opposite leg and bring the pieces back together. Tie them together securing the back end of the bird. Now turn the bird on its breast side. Run each cord around and along the back to the wings. Pass over and back under the wings, bringing the ends together in the middle of the bird's back. Pull the strings tight and tie a knot. It's easy to carve a bird trussed like this.

2. Put the bird in a pot just large enough to hold the bird. Add cold water to cover and put the pot on a high flame. When the water boils, turn off the flame and let the bird sit for about 10 minutes. Then take the chicken out and flush it again with fresh water.

3. Clean the pot and put the bird back in it. Add about two cups of broth (fresh if possible: canned, powdered or cubed broths are saltier and stronger-flavored, so you'll

need less). Chop up the carrot, onion and celery. Wrap the herb bouquet in a washed piece of cheesecloth and tie it with a cord. Add the vegetables and herb bouquet to the chicken pot along with enough water to just cover the bird. Bring the pot to a boil and quickly cut back the flame so that the liquid just barely moves and steams. Put on the cover and let things go quietly for a half-hour.

4. While the chicken is poaching, do the vegetables:

A) Clean the carrots and halve them lengthwise, then cut crosswise into 1" pieces. Put them aside.
B) Wash the stringbeans, cut off their ends, and slice them into 1" lengths. Put them aside.

C) Cut the leek tops (greens) off and make a 1" slit down from the top of each leek. Wiggle in there and wash out all the sand they probably have collected. Cut the leeks into 1" cylinders and put aside.
D) Put a steamer basket in a pot large enough to hold all the vegetables and add about a half inch of water. Bring it to a soft boil and add the carrots. Cover the pot. After 4 minutes, add the stringbeans and

continue steaming for 4 minutes. Add the leeks and steam everything for 7 minutes more. Then remove the vegetables and plunge the basket into ice cold water. The vegetables must be cooled quickly to retain their texture and color. Put them aside.

5. After the half-hour of cooking, test the chicken for doneness. Pierce the bird to the bone at the thigh with a toothpick. When it's done, the juices will run clear white. If that's the case, remove the bird to a serving platter and put it into the oven to keep warm—not cook further. Strain the remaining broth thru a fine sieve lined with washed cheesecloth. Return the clear broth to the pot and bring it to a high boil and let it reduce for 10 to 15 minutes. Reduce the heat to medium and add the blanched vegetables. After three minutes, remove them to the chicken platter in the oven. Add the noodles to the broth and boil them for about five minutes. They'll turn the broth into a soup by thickening it a little.

6. Serve the soup first, then bring out the warm chicken platter. Carve the bird into serving pieces (the juices will have had time to recede into the meat) and baste the vegetables with any juices that are released by the carving (or use a little of the left over broth), and serve. Put out some Dijon mustard with the platter. A little bread wouldn't hurt, either.

Drink a nice bottle of *Bordeaux*, *Beaujolais* or *Côtes du Rhône* from France, or a light, simple California *Zinfandel* or *mountain red*. If you must have a white, try a *Mâcon-Villages* from France or a *Dry Chenin Blanc* or *Chardonnay* from California. A white or red *Rioja* from Spain is nice, too.

chuck

Chicken Medium: Flat-Roasted, Zucchini-Stuffed.

I used to think of a roasted chicken as only a lot of white and dark meat put onto a frame, covered with skin, wrapped around some herbs or a stuffing and roasted until it was done. In reply to this you may ask: "What's so different? You've only described a roasted chicken in technical terms."

Right. But then I came upon this alternate: A flattened frame topped with white and dark meat, covered with stuffing and herbs kept in place by a skin while it cooks. Different?

You bet it is! The flattened chicken roasts faster and more evenly; is easy to carve; and really tastes great, hot or cold. Carved, on a platter with simple vegetables and a salad, a glass of wine or two, this dish is anything but flat.

Ingredients (for 4 people):

4 Tb of olive oil
 1 3/2 lb. frying chicken
 1 medium onion
 2 medium zucchini
 1/2 Tb thyme
 1/2 Tb rosemary
 1/2 Tb oregano
 2 cloves of diced garlic
 1 roasted, diced red pepper
 1 fist of parsley (wide-leaf)
 4 Tb of bread crumbs
 8 small red potatoes
 1 bunch of broccoli

Technique:

1. Preheat the oven to 350 degrees F.

2. Place the chicken breast-side-down on a cutting board. With a very sharp boning knife or kitchen shears, remove the backbone from the bird. Just cut down both sides and it comes out for you to use later in making broth. Reach down into the chest cavity and make a small cut into the breastbone. Force each side of the rib cage outward. Having done that, you'll find yourself looking at the inside of a flattened chicken. Turn the bird over and thump it a few times with your fist to smooth it out. Insert your index finger under the skin at the top of either breast and loosen the skin down the center all the way down past the thigh to the top of the drumstick. Repeat on the other half of the bird. Now you have a flattened chicken with loose skin. Rub two Tb of the olive oil on both sides of the bird and put it aside.

3. Chop the onion into a fine dice. Put the other two Tb of olive oil into a 10" skillet and add the onion over a medium flame. Cover and cook slowly, stirring every minute or so.

4. Dice the zucchini into 1/2" cubes by making lengthwise 1/4-inch slices, then crosscutting them with 1/4-inch slices again. Add the zucchini dice to the pan with the onion and stir, uncovered this time. Add the thyme, rosemary, oregano and garlic to the pan. Stir again. The roasted red pepper can be from a jar of any good brand. Chop it and add to the pan. Chop the fist of parsley, throw it in with the bread crumbs and stir again until everything looks like a stuffing. The crumbs will absorb any juices and the stuffing should hold its shape on a spoon.

5. Lay out the chicken skin-side-up, and insert the stuffing in the pockets between the skin and meat. Use a tablespoon and work the stuffing back as far as you can into the thigh and drumstick. Use your fingers like a squeegee from

the top, but get that stuffing all around the bird. Put the bird skin-side-up on a flat baking rack in an ovenproof dish and put it into the center of the oven for an hour or so depending on the doneness you require.

6. While the chicken roasts, you can prepare the vegetables for a last-minute steam about 25 minutes before the chicken is ready to serve. Wash the potatoes and put them in a steamer basket in a pot that will also have room for the broccoli later. Add 1/2" of water, cover and bring to a soft boil for 20 minutes.

7. Wash the broccoli, trim off the thick bases and leave about two inches of stem. Peel the skin off the stems and put aside.

8. After the potatoes have steamed for 20 minutes, add the broccoli and let it steam for 4 minutes more. Take the vegetables out of the steamer and place them, and the chicken, on a warm platter in a well-designed arrangement (after all, we are graphics people). Slice the bird down the middle and at the wing, thigh and leg joints. It's ready!

Chicken Medium needs a big Zinfandel or Pinot Noir from California; a Saint-Émilion, Pomerol, or Châteauneuf du Pape, maybe even a Grand Cru Beaujolais from Moulin-à-Vent or Morgon of France, to make a perfect blend of food and drink.

Chicken Medium will get under your skin—just like it did the chicken's!

chuck



Chicken Bold: Cassoulet of Beans & Sausage.

This is my own version of the classic French cassoulet. It's much lighter but loses nothing in the translation. Chicken Bold came about when some married friends came for dinner on a cold night and I was forewarned that the wife was having dental problems. She couldn't chew!

She loved this meal for the soft, velvety beans, the chicken meat falling off the bones, and the wonderful blend of flavors as a result of the slow simmering together of all the ingredients. I loved it for the ease in its preparation.

I recommend Chicken Bold Cassoulet even if you have strong teeth!

Ingredients (for 6 people):

4 Tb of olive oil
 1 3½ lb. frying chicken
 1 Polish sausage
 2 medium leeks
 3 medium tomatoes
 2 Tb of Calvados or Cognac
 1 small glass of dry white wine
 3 1-lb. cans of small white beans
 1 Tsp of thyme
 1 Tsp of rosemary
 4 cloves of garlic
 5 cups of chicken broth

Technique:

1. Heat the oven to 400 degrees F. (You may want to pour an extra glass of the dry white wine for yourself now, so you won't go any drier than the cassoulet!)

2. Cut the chicken into 12 small serving pieces as shown in the *Chicken Heavy* recipe, step 2.

3. Heat two tablespoons of the olive oil in a 12" skillet and quick-brown the chicken pieces on all sides over a medium-high heat. When the chicken gets nicely browned (not burned!), put it all into a 4½ quart ovenproof casserole or pot.

4. Cut the Polish sausage into 1" pieces and brown them lightly in the same skillet. Put them into the pot with the chicken. Pour off the fat from the skillet, but don't wash it.

5. Clean the leeks by cutting off the green tops (I save them for use in soups or stews, or just stuffing them in a chicken and roasting it), slicing the bases lengthwise and washing everything under a lot of running water. Spread the layers and look for sand nestling in between them. Then cut the strips into squares. Put these squares into the skillet and slowly cook them for about ten minutes. They should be limp, transparent and barely browned. Pop them into the pot with the chicken and sausage.

6. Pour the white wine and Calvados into the skillet and let it boil up and reduce down. Scrape off all the browned goodies stuck to the bottom and sides. There's where all the flavor is. When the liquid reduces by half, pour it over the chicken, etc., in the pot.

7. Cut each tomato across between the stem and the base and squeeze each half to force out the seeds. Chop each half very coarse and plop them into the pot.

8. Put the drained and washed canned beans into the cassoulet (at this point the plain pot becomes a fancy "cassoulet"), and sprinkle the thyme, rosemary and garlic over everything. Then, with a light touch, mix everything together with a slotted wooden spoon so that each part of the cassoulet gets a little of all the ingredients. Pour in enough broth to just come to the top of the beans and sprinkle the breadcrumbs over the whole top surface. Dribble on the remaining two tablespoons of olive oil across the crumbs.

9. Put the cassoulet on the burner of your stove and let it come to a slow boil over a medium heat. Then put it into the oven. After about 20 minutes, the crumbs will form a nice, brownish crust across the top and the liquid will bubble in peeps all around the outer edge. Turn down the oven to 350 degrees F. and let the action continue for another hour. It's ready. After that, you can let it coast for about a half hour (when company is late). Just turn off the oven and leave the cassoulet in it, checking to make sure there's about an inch or two of liquid at the bottom of the pot.

Make a nice green salad, some simple steamed carrots, and have a loaf of crusty bread around when you serve this cassoulet. Drink a big *Zinfandel* or a medium *Cabernet Sauvignon* from California, or a *Cornas* or *Gigondas* from France's Rhone Valley.

chuck.

Chicken Heavy: Sautéed & Peppered.

You may have heard of, or tried, *Steak au poivre*—a French recipe for steak sautéed in crushed black peppercorns. Well, here's chicken done the same way, and as they say, "Man, it's heavy!" *Chicken Heavy* has character. It'll get you all fired up—literally. It's not for the faint of heart or tremulous of taste, but once you find your own level you'll want more. Aside from the heat generated on your palate from the pepper, there's a sweet, nutty taste that comes through. Cooking the pepper seems to soften it and give it more complexity.

Chicken Heavy can either be sautéed or grilled, so it's perfect all year long, indoors or out. And I haven't seen anyone botch it up yet.

Side this chicken with simple rice and a broiled tomato. After the meal, you'll think of the joke about the fellow who, while he was hitting his head with a hammer, was asked why he was doing it. He answered: "Because it feels so good when I stop!" *Bon Appetit.*

Ingredients (for 4 people):

3 Tb of olive oil
1 3½ lb. frying chicken
3 Tb of whole black peppercorns
1 lemon
½ Tsp of thyme
2 cloves of garlic, chopped
2 Tb of corn oil
1 Tb of Cognac

For the rice:

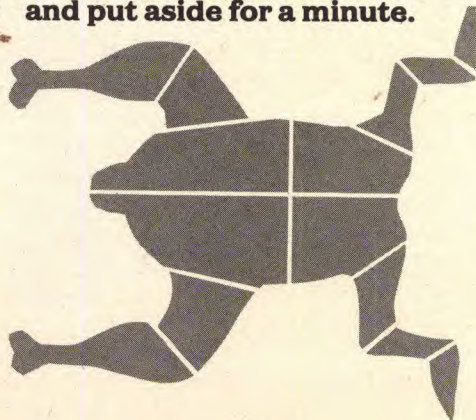
3 Tb of butter
2 Tb of chopped onion
1 cup of raw long-grained rice
1½ cups of water
1 bay leaf
2 Tb of finely chopped parsley

For the tomatoes:

2 large, ripe tomatoes
½ Tsp basil
¼ Tb of breadcrumbs
4 pats of butter

Technique:

1. Preheat the oven to 350 degrees F.
2. Cut the chicken into 12 pieces as shown in the diagram below. Discard the backbone and wing tips for potential use in a broth. Remove the meat from the drumstick—it tastes like white meat when sautéed off of the bone. Remove all the skin you can and discard it. Now put the chicken into a ceramic or stainless steel bowl and put aside for a minute.



3. Put the peppercorns in a plastic "baggie." Place the bag on a hard formica or metal surface and gently crack the peppercorns with a hammer, wooden mallet, or the side of a large knife blade or cleaver. Crack them down to quarters or finer. Then pour the cracked pepper over the chicken pieces in the bowl.

4. In a small bowl, mix the olive oil, thyme, the juice of a lemon and the garlic together. Pour it over the chicken pieces, stir everything together, cover with foil and refrigerate it all for an hour.

5. Just before you start sautéing the chicken, wash the tomatoes and cut out the stem ends. Halve them across the stems and lay them out on an oven-proof dish cut side up. Sprinkle

some basil and breadcrumbs over each half and top them with a pat of butter. Bake them for a half hour in the oven. They should be ready when you finish the chicken, and have a nice crusty top.

6. Pour the corn oil into a 12" skillet over a medium heat and add the drained chicken pieces to brown all over. This will take about 10 minutes. Lower the heat a little and continue sautéing, turning the pieces every 5 minutes or so. After 15 minutes, pour in the Cognac and let it heat up. Then flame it. Put the chicken pieces on a warm platter and pour the pan juices over them. Simple!

7. While the chicken and tomatoes are cooking, melt two Tb of butter in a small saucepan and put in the chopped onion. Stir it over a low fire until it wilts and gets transparent. Add the rice and stir it around a little. Put in the water and bay leaf (some salt and pepper if you like), and bring everything to the boil. Cover the pot and lower the heat to a simmer. After 18 minutes, add the chopped parsley and stir it in. Remove the bay leaf, and serve the rice on the warm platter with the chicken and tomatoes. Remember, neat arrangement counts!

Drink a simple *jug wine* from California, or just the opposite: a big, rich, very young *Zinfandel* or *Petite Sirah*. A *Côte-Rotie* or a *Beaujolais Cru Morgon* or *Juliéna*s from France is good, too. *Dão* from Portugal works well also. Even *beer!*

Simple but eloquent. A meal that speaks to you now—and maybe later on!

VISIONS

UPDATE

by Edward M. Gottschall

Voice-processing:

This seemingly exotic technology is expected to be commercially significant in office automation systems by the late '80s. A report by Frost & Sullivan, Inc. sees voice data entry (speech as input to computers) and voice response (computer speech as output to people) first taking hold in assembly line manufacturing, financial transactions, order entry and education during the next three-four years. High prices, a limited vocabulary, slowness and the need for a system to "learn" the operator's voice are holding back more rapid development. By mid-decade these problems should be overcome, and by 1990 a useful \$300 device is predicted by Frost & Sullivan. Some of the technological leaders such as IBM, Xerox, and Exxon are expected to move into this field. IBM already has, in its laboratories, a voice-activated typewriter. The cost of speech input/output technology is dropping. Systems that cost thousands of dollars are being superseded by integrated circuits on \$10-\$20 chips with 100-word vocabularies. For larger vocabularies, a synthesized set of chips can be used.

GDTs:

Also becoming increasingly important to graphic designers and artists are graphic display terminals. They are already widely used for business graphics—charts, tabular material, graphs—and for scientific, engineering, manufacturing and architectural work. They will soon be more widely used for creating graphic designs and illustrations. Consider just one recent announcement: Cromenco, Inc. (Mountainview, CA) has a new high resolution (754 x 482) system. Its Slidemaster package creates graphics and text displays. It is interactive. The operator can input via a digitizing tablet or an electronic pen and needs no knowledge of computer programming languages. Text or graphics can be erased or edited after it has been entered. Elements can be moved, enlarged, manipulated many ways. The operator can achieve pen or brush effects, can pan or zoom, generate circles, lines, other shapes. Input can

be stored, displayed, moved on the output devices. The Fontmaster package allows the operator to interactively design original typefaces including Arabic or Chinese characters. This Cromenco system is just one of many on the market and is reported here merely as an example of the rapidly developing capabilities of GDTs in general. To keep up with this field, one should read such publications as Computer Business News, Computerworld, Computer Systems News, Datamation, Byte, Creative Computing or the Harvard Newsletter on Computer Graphics. If you wonder whether the proliferation of GDTs has improved output quality, consider this from Andrew Pollack in the New York Times: "*Today, computer-generated music and art no longer seem computerish. Rather than sounding like blips and squeaks, computer-generated music can sound orchestral. Computer graphics, no longer restricted to linear patterns controlled by mathematical equations, can be fluid and textured.*" The exciting potential of computers in music and art lies not in its ability to speed creation of conventional art or music, but to create new sounds and new sights.

High-speed KDEM II:

The new Kurzweil reader converts printed matter to digital form at up to 75 cps, 25 times faster than it could be done by a person.

Storage/Retrieval news:

Bubble memories may be the technological wave of the '80s (large capacity, no memory loss) but their costs are still too high. Intel is the only American company still commercially significant in this field. Several Japanese and European manufacturers are active in bubble production.

The 16-bit trend:

You'll be reading/hearing about 16-bit microprocessors. They're here. What this means to you is faster, more sophisticated processing. The kind of power formerly reserved to large and costly computers (minis and mainframes) is now becoming available to the micro-

processors in the terminals that small offices and studios use.

Disc storage:

While some of us are still getting used to filing pictures and manuscripts on a magnetic disc instead of in a paper file folder, one hears that video/optical discs may replace COM (Computer Output Microfiche) and magnetic disc storage for some uses by the end of the decade. By then, costs per unit of storage will be competitive, optical discs will be rewritable. They will best serve those needing fast access to very large files.

Good news—computers are learning English:

More terminals are being developed for those who can't, or won't, talk to them in Basic, Cobol, Fortran, Pascal, etc. Some can be addressed by simply pointing to symbols or words on the CRT. Others respond to voice commands. Still others respond to questions or orders typed in English. The day is coming closer when artists, writers, executives, will be comfortable with computer terminals.

Editing:

Now you can edit, and mix, up to 32 languages via the keyboard on the ML-32. The CML-32 provides color graphics capability. Computer Systems Consultants, Inc., 225 Main Street, Chelmsford, MA 01863. Personal computers are being interfaced to typesetters and composition terminals. Example: the Editerm 90 that links a TRS-80 to a Mergenthaler Linoscreen 7000 or to the Linotron 202. Marcus Computer Services Inc., 155 Second Avenue, New York, NY 10003.

Pagination:

AM Varityper's new Image Previewer option enables Comp/Edit to display the job you are setting with all typographic elements in actual size and position. This facilitates corrections at the front end, speeds and perfects output... Itek's Pagitek 5 text processor is a fast, sophisticated pagination terminal. It can handle a variety of input or out-

put options and can drive, via an interface, most phototypesetters. Now Itek's Quadritek phototypesetter can be linked to a Xenotron XVC2-20E area composition system. Editing can be done at either station before a job is set. The typesetter outputs a fully composed page. Xenotron terminals are being interfaced to many devices, including the Lasercomp for which it offers rule-form software, and to Digital Equipment Corporation's TMS-11 Front End System. Now there's an interactively paginated 100 pica newspaper composition system that can handle half-tones. The system includes Hastech's PagePro™ Monotype's Lasercomp, and an Autokon scanner which converts photographs into electronic impulses which the PagePro reads and displays. Hastech's GraphPro converts tone or line art to signals that can be typeset, and includes a viewing and editing station for text and graphics, and a page composition capability. Hastech, 670 North Commercial Street, Manchester, NH 03103.

Information International, Inc. has introduced NPS (Newspaper Pagination System) to electronically produce complete newspaper pages ready for platemaking—with all text and graphics in position.

Interfaces:

There's a proliferation of new interfaces, especially of those linking word processors to direct input typesetters. For a good review of these, see the Seybold Report, Vol. 10, No. 15.

Compugraphic's PCI (Programmable Communications Interface) allows data stored on computers or word processors to be directly output on the 8600 digital typesetter instead of on a line printer.

Mergenthaler's WPI 2000 can take word processor-produced copy from remote sites and convert it for typesetting on an Omnitech. Typesetting parameters can be entered at the Omnitech.

The Transmedia 500™ can convert media from almost any word processing system, for output on almost any data processor, word processor or phototypesetter. ADC, 14272 Chambers Road, Tustin, CA 92680.

Typewriters:

A paperless, silent typewriter? Sony's Type Recorder is that and more. It is portable (8½" x 11" x 1½"), uses batteries or house current, reads out on a liquid crystal display, records digitally on a microcassette that can store up to 120



Illustration by Jurek Wajdowicz

standard pages of typing. It can correct and edit text and can also serve as a dictation/transcription device and can tape-record meetings... Prices of electronic typewriters are coming down... low cost word processing systems can be created using Pilara 1000 to link an electronic typewriter to a cassette recorder 3-D Unlimited, Inc., San Diego, CA... new in the electronic typewriter market is Xerox Corporation with four "Memorywriter" models.

Word-processing:

The trend is toward more user programmable devices; not only word processors with a larger library of software programs (math capability, for example) but with compilers. Compilers enable the user to develop custom programs, such as sorting and selection packages for list management... And watch for more terminals with graphics creation/display/editing capabilities... also coming on strong, spelling and error-checking programs. Recent entry

is Magic Spell. It starts with a basic dictionary of over 10,000 words. Whenever you enter a word it doesn't recognize it asks whether you want it to add the new word. Of course, the more words you add, the slower the response. Star Kits, P.O. Box 209, Mt. Kisco, NY 10549... 30,000 frequently occurring words can be checked for errors when the Micro-mark I Spelling and Proofing System (Telcon Industries) is hooked into a data or word processing terminal or computer system. It instantly detects misspelled words due to OCR, transmission, or typesetter errors. The Compucorp International Unabridged Dictionary is a powerful spelling verifier. It can be multi-lingual, handle special languages (medicine, law, etc.) can take new words, holds up to 1 million words... For a roundup of spelling verification programs, see the Seybold Word Processing Report, Vol. 4, No. 8... Daisy wheel printer quality is being upgraded by two major suppliers, Diablo and Qume. Improvements result in fewer

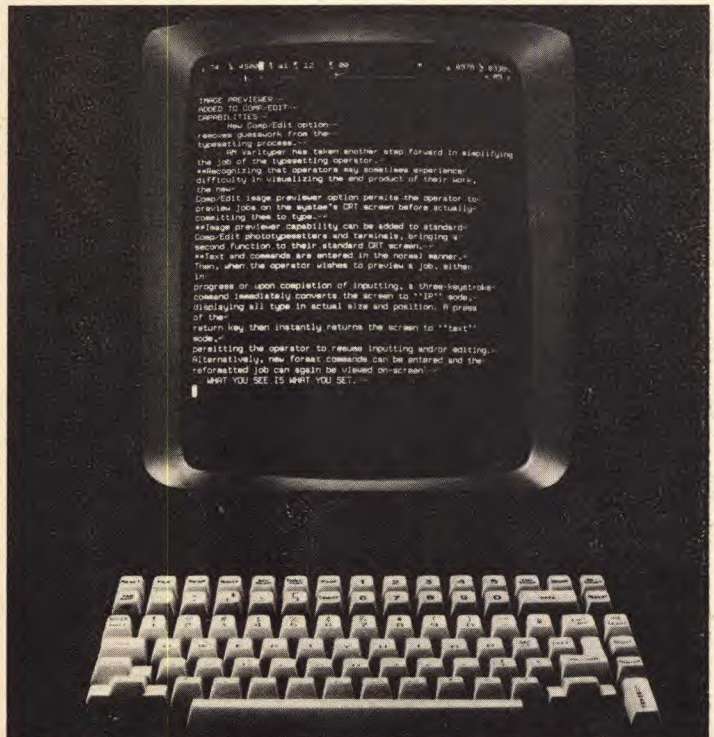
parts, less servicing, better print quality, lower noise levels. The improved Diablo model is the Sprint 7... Non-impact printers will soon be offering genuine type libraries to the office. But many output at resolutions much coarser than acceptable in the graphic arts. Why? The chief reason many highspeed laser printers today stick to a 300 line or less resolution is speed. A finer resolution would greatly add to the number of bits to be handled, and while reproduction quality and fineness of detail would improve, speed of output would drop, and, for the market these printers are serving, speed of output is an overriding consideration.

Technologies now in R&D stages are expected to produce supercomputers capable of speeds 100 times faster than we have now. When this is accomplished the user should have the best of both worlds—high speed output and fine resolution for the best reproduction of text and graphics.

...There are many kinds of non-impact printers: laser, ink jet, electromagnetic, for example. Now there's an *ion deposition imaging technique*. It's fast and is expected to compete with laser xerographic printers. Delphax Systems, Nississauga, Ontario, Canada. It uses half the moving parts of a laser/xerographic device and presently outputs a 240 x 240 dot pattern... For a study of the future of executive workstations, contact International Resource Development Inc., 30 High Street, Norwalk, CN 06851.

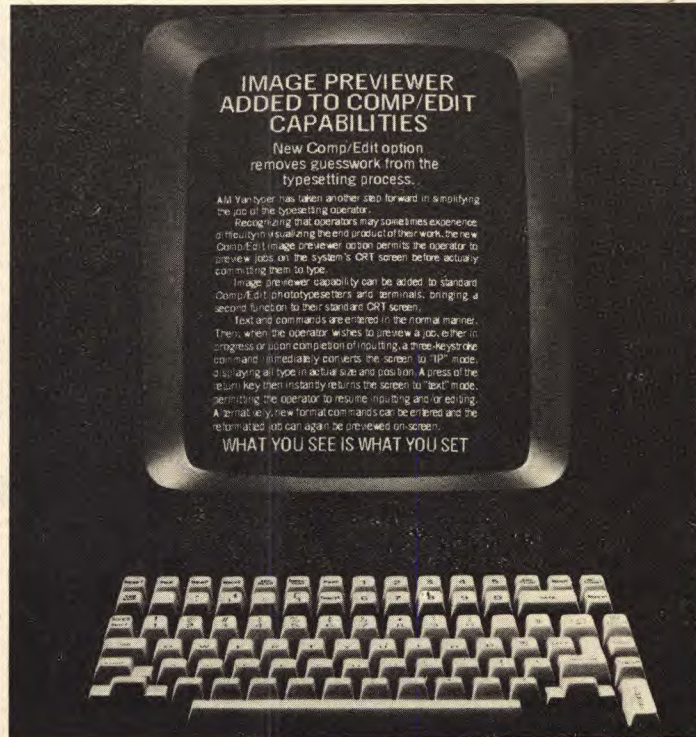
Typesetting:

Entry level, upgradable computerized typesetting system is Penta Pal. It is modular, uses standard Penta software, can grow into a full Penta Pro system, can add Penta Page, and provides for telecommunications. Penta Systems International, 20 South Charles Street, Baltimore, MD 21201... Mergenthaler's Linotron 202 is now offering a digital graphics system: line or tone art is Autokon scanned and connected to digital electronic information the 202 can merge with text. Halftones can be screened at 70-, 85-, or 115-line resolution... Monotype's Lasercomp no longer requires a font master for every size. Hardware sizing of fonts from a single master to sizes from 5-96 points is now possible... Now the Comp Edit can run faster. The 5900 can set type at 150 lines per minute and takes input from multiple off-line sources... and Itek's Quadritek™ now offers software allowing it to function as a user-programmable business/personal computer. The software is called Quad Basic... and the Quadritek 1400/1600 system is a phototypesetter, word processor, business/personal computer, all in one. Modular components facilitate adding workstations. Itek's term for this new concept is MAPS (Multiple Application Phototypesetting Systems)... Meanwhile Compugraphic has brought out a low cost phototypesetter, the 8212, that substantially lowers the price of its new MCS (Modular Composition System). MCS can also be configured with an 8400 or 8600 digital typesetter.



AM's Image Previewer

An option for the Comp/Edit phototypesetter, the Image Previewer, enables the operator to instantly see how a composed page will look. While keyboarding, the display screen shows the copy conventionally, as in the left of the illustration. To preview the job, just enter a command and the full screen displays the copy in actual size and position.



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ITC Cushing™ Medium

WHAT'S NEW FROM ITC

ITC Cushing Book, Medium, Bold and Heavy weights with corresponding italics are new typefaces from ITC. There are also small caps for the Book and Medium roman faces. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this

issue. This license mark is your guarantee of authenticity:



These new typefaces will be available to the public on or after April 15, 1982, depending on each manufacturer's release schedule.

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ITC Cushing™ Heavy

ITC CUSHING™

Cushing is a typeface with many roots, but, despite its honorable ancestry, it remained until now, a small and confused family. It was designed in 1897 by J. Stearns Cushing for American Type Founders Company and was called Cushing No. 2. An italic was developed for ATF by F.W. Goudy in 1904. These early ATF typefaces

became known as Lining Cushing Oldstyle No. 2 and Italic. ATF also brought out a Lining Cushing No. 2 and Italic, Cushing Antique, and Lining Cushing Monotone 553. The



VINCENT PACELLA/DESIGNER

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ITC Cushing™ Book Italic

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ITC Cushing™ Medium Italic

ATF faces (they can hardly be considered a family in today's sense of the word) were variously Egyptians or a blend of Egyptian and Oldstyle characteristics. A Ludlow version featured narrow capitals and an oblique crossbar on the lowercase "t." A Monotype version in one weight of roman and italic had small, inclined serifs, wide

capitals, short ascenders and descenders. In 1901, Lanston Monotype introduced Cushing Oldstyle, a slightly condensed typeface with large bracketed serifs and fairly uniform weight. It has little relationship to the ATF and Monotype Cushing.

Today's version, ITC Cushing, derived from Lining Cushing Oldstyle

No. 2 and Italic. Issued under license from American Type Founders Company, it was drawn by Vincent Pacella, and features, in addition to the large x-height in popular use today, and the neat letterfit accommodated by photographic and digital typesetters, the long, bracketed serifs of the ATF version. The capitals were changed to

better match the weight of the lowercase letters. There are also small caps for the Book and Medium roman faces. In the italics, the sloping serifs of the original were changed to linear type serifs. For improved letterfit and ease of readability, there is a new point at which ascenders of lowercase letters join the capital letters.

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ITC Cushing™ Bold Italic

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ITC Cushing™ Heavy Italic



THE DREAM OF FLYING

Whose idea was it that man should fly? When did we get the notion that walking, running, jumping and climbing were not quite enough... that we should defy nature and take off and soar with the birds?

Though we can't pinpoint the moment of man's first visions of flight, our ancient legends, myths and history are replete with evidence of fantasies and powers associated with flying. In classical mythology, Icarus, Mercury, Cupid, Pegasus, gods and heroes were invested with wings. The Egyptians revered mythic birds like the Phoenix, and in their wall paintings, represented man's soul in the form of a bird. Early Assyrian gods were also endowed with wings. The Arabian Nights were filled with flying carpets and flying genii. And even our comparatively modern Judeo-Christian angels are winged creatures on a flight path between heaven and earth.

The dream of flying may be explained as a primitive desire to escape the confines of the earth... a lust for adventure, freedom or power... or, if we believe the Freudians, an expression of sexual release.

The actual act of flying is something else. We do not all approach it with the same avidity. Some of us are quite content to stay put on terra firma, except for an occasional flight to some other part of terra, equally firma. But among us are some daring souls who, though not pioneers of aviation, seek out the singular pleasure of pitting themselves against the forces of nature. Such an adventurer is our guest art director, B. Martin Pedersen.

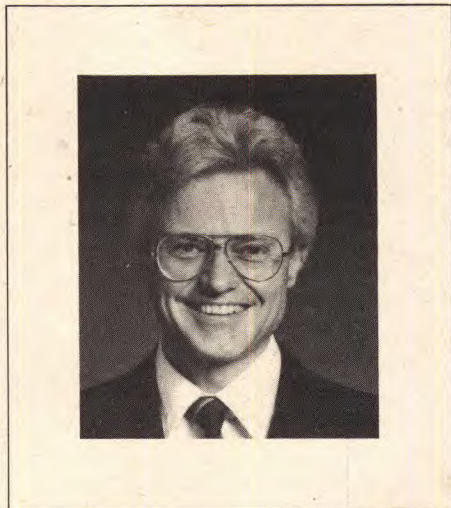
Marty Pedersen performs with equal zeal behind the tiller of a boat (he sailed his 31-ft. sailboat from Montauk, N.Y., to Bermuda, using celestial navigation only)... in the cockpit of a plane (he is a licensed pilot who flies for fun on free weekends)... and at his drawing board, where he maneuvers boats, planes, trucks and visual ideas in the most elegant fashion. It was no surprise to us, when invited to choose a theme for our color section, he unhesitatingly said, "Flight!"

ABOUT B. MARTIN PEDERSEN

Before setting out on his own, Marty Pedersen was art director for a number of leading New York

advertising agencies and subsequently became Corporate Design Director for American Airlines.

In 1968 he started his own design firm, and as you might expect, the combination of his design and engineering intelligence attracted a number of notable clients in aero-



nautics, engineering and nautical fields. Among them were American Airlines, Volkswagen, W. R. Grace & Co., Northwest Orient Airlines, Sports Club of America, Encyclopedia Britannica, Combustion Engineering and a host of others, for whom he produced award-

winning, memorable graphics.

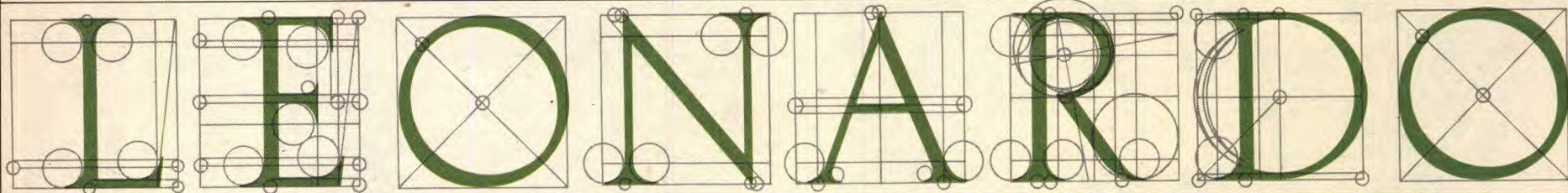
In 1976 he merged with partners to form Jonson Pedersen Hinrichs & Shakerly, Inc., with offices in New York and San Francisco. That same year, he became a partner in the creation and development of a new publication, the Nautical Quarterly.

In less than 13 years since he first set up shop, Marty Pedersen has collected over 300 major design awards from The Art Directors Club of New York, The American Institute of Graphic Arts, The Type Directors Club of New York, The Society of Publication Designers, CA magazine and numerous others.

He has lectured and taught at art schools and universities throughout the United States, including Pratt Institute, Stanford University, The School of Visual Arts, Sarah Lawrence College and The American Institute of Graphic Arts. He has also served as chairman and juror for major graphic shows and competitions in the United States and Europe, and is a member of the Board of Directors of the American Institute of Graphic Arts.

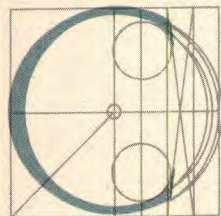
When he isn't doing all of the above, he finds time for flying, skiing, boating, running and making this guest appearance in U&Ic.

The First Words



Da Vinci

and others



certain names are guaranteed to come to mind when the subject is aviation: the Wright brothers, of course,

Louis Bleriot of France, Count Ferdinand von Zeppelin of Germany, Charles Lindbergh, Amelia Earhart, Wiley Post, Admiral Byrd ... all historic figures who performed noteworthy feats in the air. But they are all 20th century names.

If we really wish to understand where the concepts came from that made it possible for man to get off the ground, we have to reach back at least 2,000 years. That's how far back the history of balloons, gliders, dirigibles, airplanes, jets, rockets and space ships can be traced.

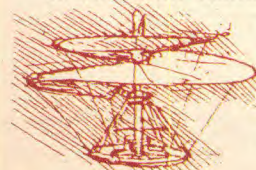
In 215 B.C., or thereabouts, Archimedes discovered the principle of floating a heavy object in water, the same principle inherent in ballooning.

About 100 B.C. a mathematician in Alexandria, Hero, discovered the principle of jet propulsion.

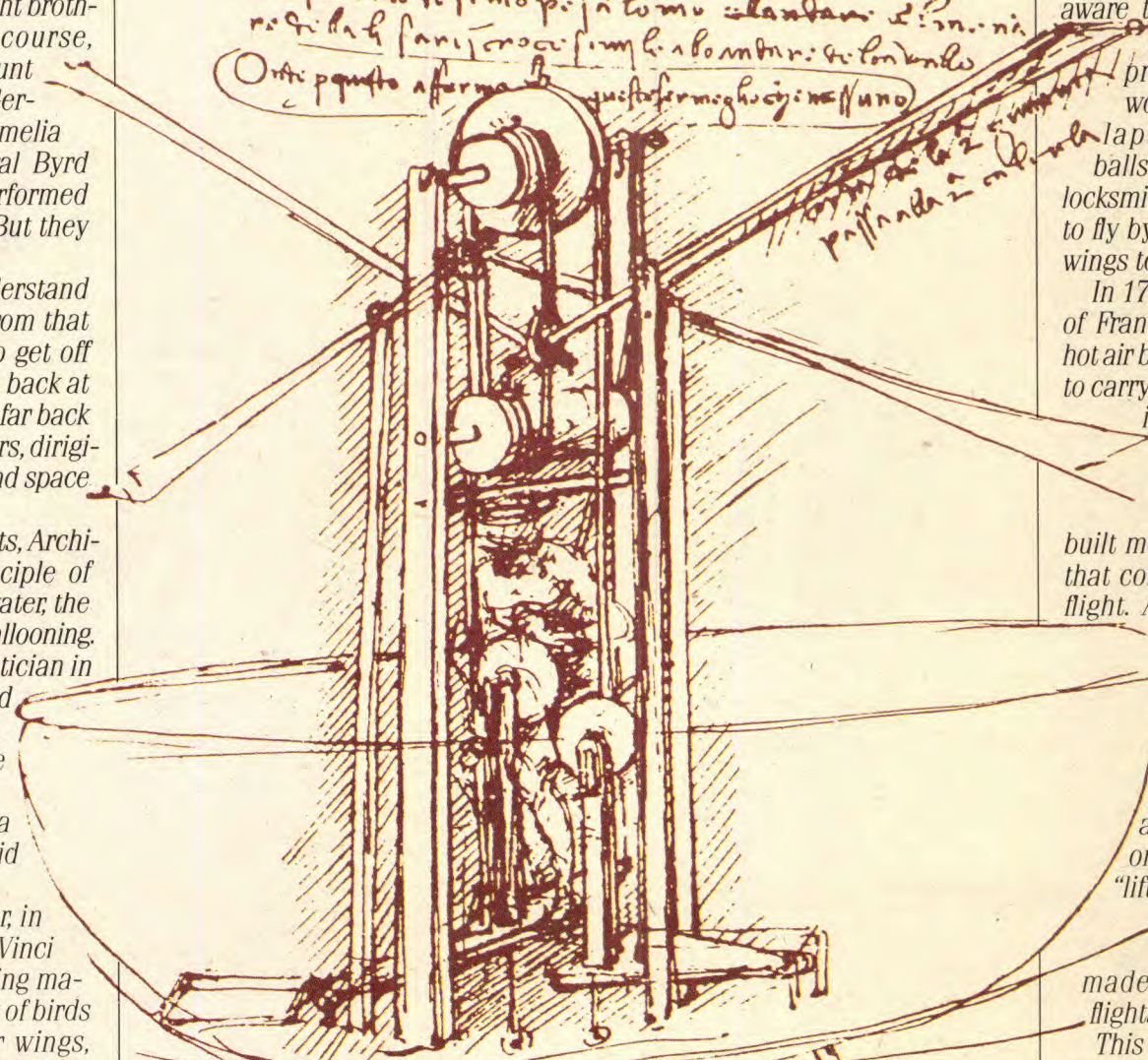
It was about 1300 that the English scientist Roger Bacon contributed the idea that balloons filled with "liquid fire" or hot air would float.

One hundred years later, in the late 1400s, Leonardo da Vinci drew precise plans for a flying machine based on the anatomy of birds and the operation of their wings, translating the action into a mechanical system of wings or oars that could be operated by pulleys. He also devised a plan for an aerial screw which led to the concept for the construction of propellers and helicopters.

In 1670, an Italian priest, Francesco de Lana, produced a plan for a flying boat that was to be lifted



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in the air by pumping air out of four copper balls attached to its deck, unaware that outside air pressure would collapse the



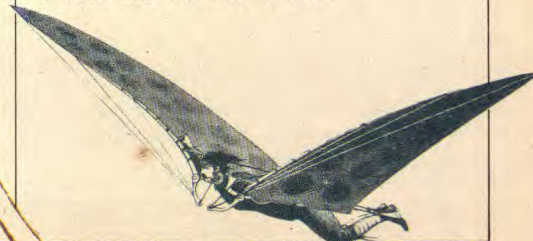
balls. At the same time, a French locksmith named Besnier attempted to fly by attaching paddle-like cloth wings to his shoulders.

In 1783, the Montgolfier brothers of France built the first successful hot air balloon, with a basket attached to carry passengers, and sent it aloft in Paris. Hundreds of successful balloon flights followed. In the early 1800s, a British inventor, Sir George Cayley, built model gliders and helicopters that contributed some ideas about flight. A William Henson, another

Englishman, in fact had patented his design for a flying machine run on steam power, but he lacked funds to build it.

A Mr. Goupil designed an airplane in 1885 that relied on pedaling power to give it "lift." And by the end of the 19th century, Otto Lilienthal, a glider expert, had already made thousands of successful flights.

This list only scratches the surface of data accumulated about experiments and attempts at flight. But it was clear that man meant to fly. What he was not built to do, he would build to do for him.



THE WRIGHT

Since it is well known that a number of people had actually flown in some form of aircraft long before Wilbur and Orville Wright were born, why all the fuss about the Wright brothers. Their singular accomplishment was that they built and successfully flew the first *motor-driven* plane in a *sustained* and *controlled* flight.

Wilbur and Orville Wright were two mechanical-minded young men who ran a bicycle repair shop in Dayton, Ohio. That was their livelihood. For sport, they built and flew gliders. When they read that the German glider expert, Otto Lilienthal, was killed when he lost control of his plane (he balanced his machine by shifting his body weight around), the brothers thought there could be a more reliable system for managing a glider in flight. They experimented and developed a way to keep the center of gravity of the plane constant. The equilibrium was maintained by controlling air pressure on different parts of the machine by adjusting the angles of the wings and auxiliary surfaces. They patented their system, which is essentially the same concept of aileron control in use today.

Although the brothers had taken up aeronautics as a sport, they became involved in the mechanical and scientific aspects. In 1901, they set up a wind tunnel in their workshop and devised experiments to test "lift" and "drag" on different wing



GLIDE STUFF



forms. The scientific nature of their experiments and the data they collected set them apart from other experimenters who built their models by trial-and-error or based on untrustworthy formulations.

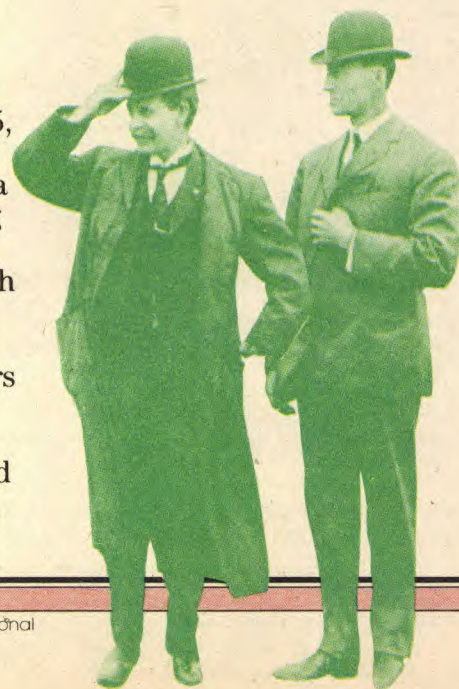
In time, they had enough facts and figures to convince them they could build a flying machine with an engine only one-half to one-quarter the power previously proposed for such a plane. They did it. Their

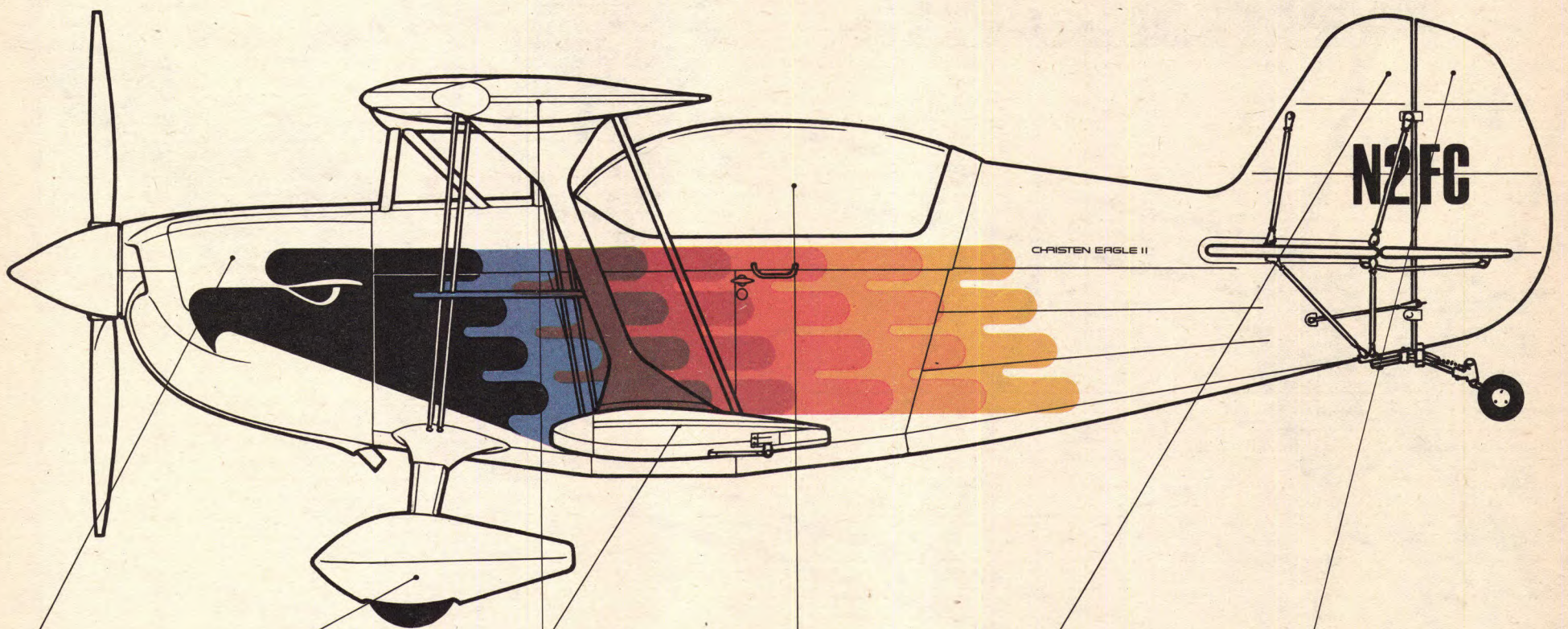
completed plane, including the pilot, weighed 750 pounds and was propelled by a 4-cylinder, 12-horsepower motor. The historic plane was tested at Kitty Hawk, North Carolina, on December 17, 1903. It made four sustained flights, the longest lasting 59 seconds, at a speed of 30 miles per hour.

In later experiments, the Wright brothers figured out how to control tailspin, and their flights grew increasingly more

impressive. On October 5, 1905, Wilbur Wright flew for an unprecedented 38 minutes over a small circular course, covering a distance of 24 miles.

That may not sound like much of an accomplishment in this age of trips to the moon and beyond. But the Wright brothers remain memorable heroes of aviation history, and we can hardly recall the engineers and astronauts who first launched us into space.





ENGINE

This is the power plant of the plane. Prop planes move forward by propeller action and fuel combustion. Jet engines take in air, build up and then release enormous pressure, the exhaust of which propels the plane forward. Turboprop engines use jet engine power to turn a propeller.

LANDING GEAR

The undercarriage of a plane supports it on the ground and is essential for takeoff and landing. Land planes, depending on their size, may have 3 to 8 wheels or more. Instead of wheels, some planes are equipped with skis for landing on snow or pontoons for landing on water.

WINGS

The surfaces of the wings, interacting with air currents, provide the lifting and floating potential of the aircraft. Shape and size and positioning determine lifting power, speed, load capability, comfort, stability and price of the aircraft.

COCKPIT

This is the seat of the action—the brains, heart and nerve center of the plane—also the seat of the pilot, from which the physical, electrical and navigational controls of the plane are operated.

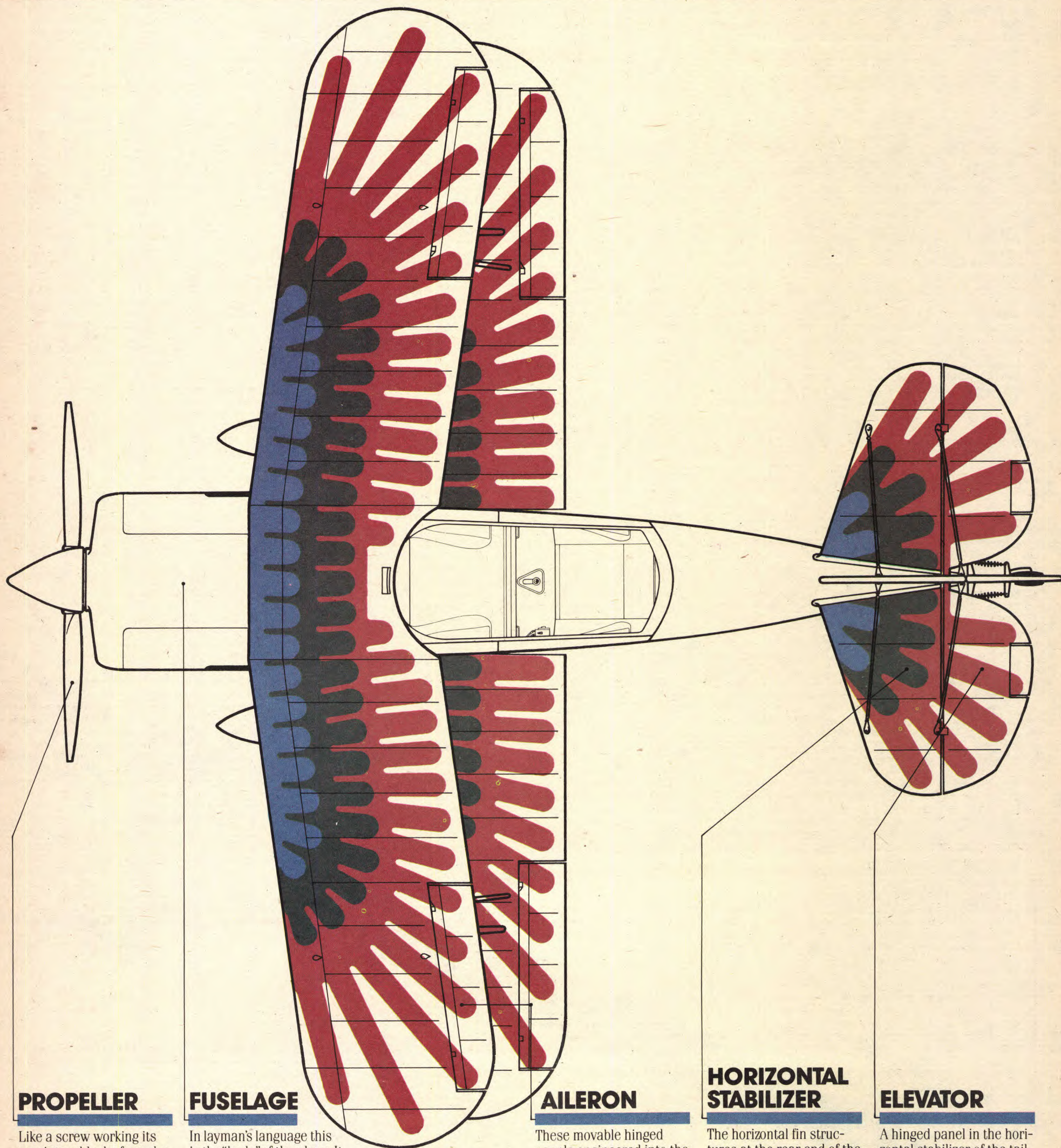
VERTICAL STABILIZER

The tail assembly of a plane looks like the tail feathers of an arrow, and serves the same function. It helps to keep the plane on an even keel. The upright surface or fin, called the vertical stabilizer, keeps the wind from whipping the tail from side to side.

RUDDER

A maneuverable hinged panel in the vertical stabilizer which is controlled by pedals in the floor of the cockpit. It can be directed to deflect air currents and help control the direction of the plane.

A R T S

**PROPELLER**

Like a screw working its way into a block of wood, a rotating propeller cuts through the air and advances the plane. Small planes have fixed angle propellers, but on powerful planes, the angle can be adjusted for extra takeoff lift, for proper climbing power and for cruising speed.

FUSELAGE

In layman's language this is the "body" of the plane. It carries the engine, cockpit, pilots, passengers, cargo, and provides the framework to which the wings and tail are attached.

AILERON

These movable hinged panels engineered into the back end of the wing tips can be raised or lowered to control air pressure on the wings. They are engaged when banking the plane to the left or right in preparation for a turn.

HORIZONTAL STABILIZER

The horizontal fin structures at the rear end of the plane are also part of the tail assembly. They serve a purpose similar to the vertical fin. These horizontal surfaces keep the plane from bobbing up and down in the wind. These are the fins to which the elevators are attached.

ELEVATOR

A hinged panel in the horizontal stabilizer of the tail section. When this elevator is raised it causes the tail of the plane to drop and the nose to rise. When it is lowered, the tail rises and the nose drops. The action is controlled by the pilot from the cockpit.

THE
JOY
OF
FLYING



WHATEVER THE THRILLS AND ADVENTURE OF SPACE TRAVEL...WHATEVER RAPTUROUS SIGHTS CAN BE VIEWED FROM THE ELECTRONICALLY EXQUISITE MARVELS CALLED SPACE SHIPS...THEY ARE NOTHING COMPARED TO THE EXHILARATION OF GOING ALOFT IN A GLIDER OR SMALL



PLANE, WITH JUST A FEW BIRDS AND CLOUDS FOR COMPANY. SO SAY THE DARING FOLKS WHO ENJOY SUCH SPORT. IT IS THE PARADOX OF OUR TIMES, THAT THE MORE ADVANCED OUR TECHNOLOGY BECOMES, THE MORE WE SEEK A CLOSER ENCOUNTER WITH THE ELEMENTS. → → → →

Photo of the Sprite I-35 courtesy of Schweizer Aircraft Corp., Elmira, NY
THESE PAGES WERE SET IN ITC BARCELONA™ AND ITC FENICE™

THE LAST WORD

Photo of Long-Ez courtesy of Rutan Aircraft, Mojave, California



THE CANARD

One of the most advanced little flying machines today pays tribute to where it all started—watching the birds. This sleek little number called a canard (French for duck, as everyone knows from reading restaurant menus) was designed by a young California engineer, Bert Rutan. The name canard derives from its resemblance to a duck in flight, with wings thrust back toward the tail. But there the similarity ends. This super modern-looking flying machine has an additional pair of small horizontal wings at the nose end. To the uninitiated, it looks as if the plane was assembled backwards—tail end first. But aerodynamically, it is an ingenious design. This canard arrangement (the name applies specifically to the small

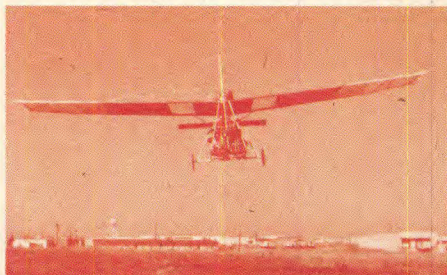
front wings as well as the plane as a whole) provides some highly desirable features: it provides extra lifting surface; it stalls before the main wings—a safety feature; it makes the plane highly maneuverable at low speed; it prevents spin. For the sporting type it is not only very easy to fly, but supposedly very easy to build. We may see a great many canards in the air soon; reports have it that Bert Rutan has sold several thousand kits with plans for assembling the planes. (The rest of us may prefer our canards on a platter with a daring bit of wild rice on the side.)

ULTRALIGHTS

For the purists who insist on the basic sensation of flying, face to face with the wind, body and plane

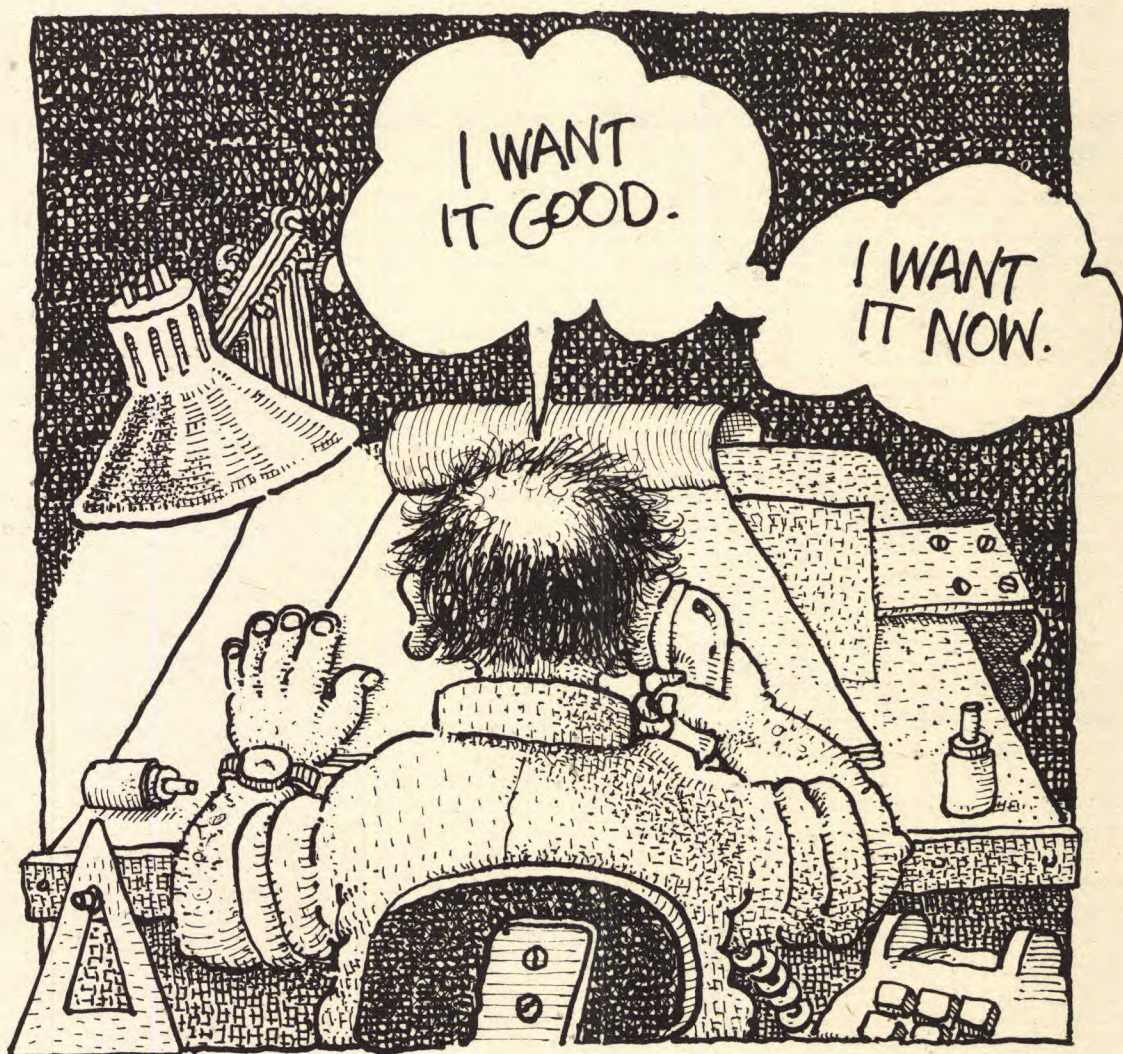
fused in total control of flight, ultralights are the newest wrinkle in flying machines. Basically, the ultralight is a grown-up glider—an old-fashioned hang glider with a little motor attached. It doesn't qualify to be called an airplane, because it is still foot-launched, and though it may be equipped with wheels, the pilot's legs are still the main landing gear. Ultralights have large, very lightweight wings covered in Dacron or Mylar. The pilot hangs in

a sling beneath the wings. The little chain saw engines or single-cylinder jobs attached to the undercarriage of the plane are used to help lift it off the ground and keep it aloft. But if the little engine should fail, it wouldn't much matter, for the ultralight is still basically a hang glider with wings and updrafts to keep it afloat. Small as they are, the mini-motors make a nerve-wracking sound, and the most eagerly awaited development is a power-pack of rechargeable batteries that will do the lifting job in comparative silence. Better still will be the solar-powered ultralight—with wings covered with solar cell batteries to capture the sunlight, convert it to voltage and keep the plane aloft by light alone. Then the name "ultralight" will apply in the fullest sense of the word. → →



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"The Designer and the

Are you at a standstill as technology leaves you behind?

Wasting too much time with mechanicals and art prep?

Want to learn about glowing new possibilities for pictorial and visual effects?

Can the computer make your professional life easier?

Type composition up in cost, down in quality?

How will your job, your business, your professional future be affected by technology?

Having trouble talking "digital language" with your typesetter?

How will computer-programmed formats and layouts affect graphic designers?

Want to join the elite group of visual communicators that will meet at RIT in May?

Want to try your own hand at computer graphics?

When is a Garamond not a Garamond?

Come to the conference for the answers to these and hundreds of other questions.

Steering Committee

Ivan Chermayeff
Chermayeff & Geismar
New York, N.Y.

Muriel Cooper
MIT
Cambridge, Mass.

Louis Dorfsman
CBS Inc.
New York, N.Y.

Colin Forbes
Pentagram Design
New York, N.Y.; London

Edward Gottschall
U&lc
New York, N.Y.

Tom Lunde
Newsweek
New York, N.Y.

John Massey
Container Corporation of America
Chicago, Ill.

Eileen Hedy Schultz
Hearst Magazines
New York, N.Y.

Robert S. Smith
Ogilvy & Mather
New York, N.Y.

James Ver Hague
RIT
Rochester, N.Y.

Edward A. Hamilton
The Design Schools
New York, N.Y.

Conference Schedule

Wednesday, May 12

3:30-5 P.M.
Registration and Social Hour

5-7 P.M., Buffet Dinner

7:30-9 P.M.
GENERAL SESSION I
An Audio-Visual Introduction:
"The Designer and the
Technology Explosion."

Keynote Address:
**Changing Signs,
Symbols and Signals**

Gene Youngblood, noted author
and lecturer on media.

Thursday, May 13

9-10:30 A.M.
GENERAL SESSION II
**Technology and the
Creative Process**

How technology is changing or
affecting the way art directors/
designers create visual images.
Panel leader: Roger Remington,
RIT.

Panelists:
Aaron Marcus, *U. of California*
Gordon Salchow, *U. of Cincinnati*
Klaus Schmidt, *Young & Rubicam*
Paul Souza, *WGBH-TV*
Mihai Nadin, *RISD*

10:45 A.M.-12 Noon

SEMINARS
1. Basic Computer Graphics for
the Designer.
James Ver Hague, *RIT*.
2. Typesetting and Composition
Update. Allan Haley, *ITC*.
3. Transforming Information Into
Visual Graphics. Fred
Goodman, *U. of Michigan*.
4. The Changing Design Studio.
James Ressler, *HCM Graphics*.
5. Visual Semiotics.
Mihai Nadin, *RISD*.

12 Noon-1:30 P.M., Lunch

1:30-3 P.M.

GENERAL SESSION III
Work in Progress
Translating design ideas into
reality with computers. Pan-
elists will discuss page makeup,
digital type and computer-
generated 2-D and 3-D graphics.

Panel leader: Robert S. Smith,
Ogilvy & Mather.

Panelists:
Judson Rosebush, *Digital Effects*
Tom Lunde, *Newsweek*
Mike Parker, *Bitstream Inc.*

3:15-4:30 P.M.

SEMINARS
1. The Designer and Videotex.
Aaron Marcus, *U. of California*.
2. Type Design for the 80's.
Steve Byers, *Mergenthaler
Linotype Company*.
3. Video Paint Systems.
Judson Rosebush,
Digital Effects Inc.
4. Creating Slides With
Computers.
Genigraphics.

6-7:30 P.M., Buffet Dinner

7:30-8:15 P.M.

GENERAL SESSION IV
**The Ultimate
Image Processor**
One system performs color
retouching, layout design
imposition, separation
and finished film.
Dennis Kaliser, *Sci-Tex*.

8:30-10 P.M.

WORKSHOPS AND SEMINARS
Some workshops will offer hands-
on experience with equipment.

1. Generating Graphics With
Microcomputers.
James Ver Hague, *RIT*.
2. Page Layout and Composition
by Computer.
Wendy Richmond, *Camex*.
3. Experiments in Computer
Graphics.
Muriel Cooper, *MIT*.
4. Computer-Aided Package
Design.
Evelyn Culbertson and
Bob Kahute, *RIT*.
5. Computer-Generated Slides.
Genigraphics.
6. Communication Networking.
Tom Klinkowstein.

Friday, May 14

9 A.M.-12 Noon

GENERAL SESSION V
Electronic Movie Maps
Andrew Lippman, *MIT*.

**Dialogue:
The Future is Now**

Noted designers discuss their
ideas and observations about
the new technology with a
panel of experts.

Panel leader: John Culkin,
Center for Understanding Media.

Panelists:
Louis Dorfsman Mike Parker
Ivan Chermayeff James Ressler
Klaus Schmidt John Lovenheim
Charles Bigelow Mike Klepper
Aaron Marcus

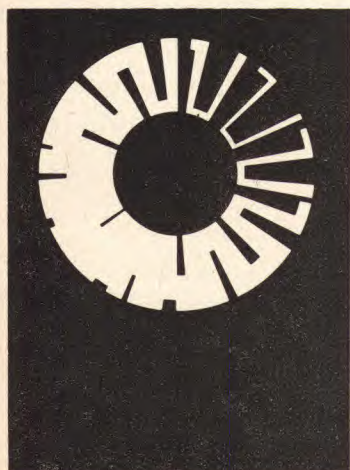
12 Noon-1:30 P.M., Lunch

1:30-3 P.M.

GENERAL SESSION VI
**Epilogue:
Perspectives on the Future**
A survey and summary of what the
future promises for designers,
art directors and communicators.
Aaron Marcus, *U. of California*.

Open Forum

Closing Remarks:
Conference Co-chairman
Edward A. Hamilton,
The Design Schools, and
Conference Co-chairman
James Ver Hague, *RIT*.



Key Figures at the Conference

The keynote speaker will be **Gene Youngblood**, internationally known author, lecturer and teacher in the fields of electronic art and media. He is uniquely qualified to provide the conference with an educated overview of technology and the communication arts. He has lectured at more than 100 colleges and universities, and his book, "Expanded Cinema," is a classic work of media theory and criticism which has sold more than 100,000 copies. **Lou Dorfsman**, Vice President, Creative Director, CBS

Inc., has legendary accomplishments in print, video, film, architectural graphics and packaging. His philosophy: "Good design IS good business" has had a profound effect on every area of corporate communications.

Ivan Chermayeff is one of the most eminent graphic designers in the United States. His remarkable accomplishments span the widest range of graphic design and art projects. Chermayeff's list of professional honors is prodigious. **Robert S. Smith**, Vice President/Senior Art Director at

Ogilvy & Mather, is an ambassador to creative communities on five continents, leading seminars on American advertising trends/techniques. **Aaron Marcus** is an outstanding example of a gifted designer who has embraced computer technology. He has lectured or consulted with many major computer graphics centers. Marcus will give the final lecture at the conference, trying to place its content into meaningful perspective. **John Culkin**, the founder and director of the Center for Understanding Media, is one of the

nation's leading experts on communications. Culkin's latest project is a "phonetic" alphabet. Co-chairmen of the conference are **Edward A. Hamilton** and **James Ver Hague**. Hamilton, Design Director, The Design Schools, is former art director of Time-Life Books and the author of the book "Graphic Design for the Computer Age." Ver Hague, Institute Professor at RIT, teaches in the College of Fine and Applied Arts, where he specializes in computer graphics techniques.

Technology Explosion'

This conference is your opportunity to get up-to-date for the sake of your job, your career, your company. Whether your medium is print, video or film, this is the one conference, in the critical year of 1982, that will help you make better use of the fabulous new tools and visual techniques available through the fast-emerging computer technology.

To help you meet the challenge, the nation's leading visual communications schools join forces in producing the BIG conference, the *one* conference that is supported by many of the most celebrated members of the design profession.

You will have an opportunity to view some phenomenal visual effects; meet the experts; ask ques-

tions; and have hands-on experience with some remarkable visual devices. There will be panel discussions, lectures, seminars and open forums. The audience of designers and art directors will be encouraged to open up areas for discussion.

All of this—and much more—will take place in the most advanced graphic arts learning environment in the U.S.—the spacious, 400-acre RIT campus, with its modern auditorium and conference rooms.

"The Designer and the Technology Explosion" will help you become better able to react to the forces of change. It will help make you a more effective professional, able to achieve higher quality, improved efficiency and better cost control.

Date

May 12-14, 1982

Place

The campus of the Rochester Institute of Technology, Rochester, N.Y.

Conference Fee

\$350, which includes programs, conference materials, two lunches and two dinners.

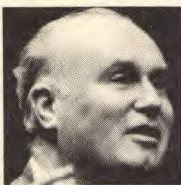
Some of the people who will make the new technology meaningful:



Youngblood



Lunde



Culkin



Richmond



Souza



Bigelow



Marcus



Haley

Charles Bigelow, Typographic designer, Bigelow & Holmes, Cambridge, Mass. Specializes in letterform design and computerized font design. U.S. typographic consultant to Hell GmbH (digital typesetting systems).

Steve Byers, Dir. of Type Division, Mergenthaler Linotype Company, N.Y. Responsible for developing their library of typefaces and for insuring that the type marketed reflects the latest technology.

Muriel Cooper, Dir., Visible Language Workshop, MIT, Cambridge, Mass. Conducts experimental projects on emerging technologies that will affect design professionals.

Frederick L. Goodman, Prof. of Education, U. of Michigan. Eminent designer of simulation games. Developed "Decision Graphics" game using computers as tools for translating information into visual form.

Allan Haley, Dir., Typographic Marketing, Int'l. Typeface Corp., N.Y. Over 17 years experience as a typographer and type designer. Educator, communicator and author of "Phototypography."

Tom Klinkowstein, Experimental media expert/educator, Holland. Utilizes communications technology and facsimile equipment to create visual and artistic teleconference events between groups in different cities.

Andrew Lippman, Asst. Prof. of Media Technology, MIT, Cambridge, Mass. Involved in developing "movie maps" and other man/machine interfaces including optical video discs and 3-D imaging and sensing systems.

Tom Lunde, Dir. of Design, *Newsweek* magazine, N.Y. Responsible for art direction and design of magazine for digital generation; preparation of artwork for Video Comp scanner, and quality control.

Mihai Nadin, Prof. of Graphic Design, Rhode Island School of Design. Expert and electronics computer. Specializes in semiotics, a language/process for solving design problems, lending itself to computerization.

Mike Parker, Pres., Bitstream, a new company formed to design and manufacture digital fonts for the graphic arts, Cambridge, Mass. Former dir., Typographic Div. at Mergenthaler Linotype Company for 22 years.

James Ressler, HCM Graphic Systems, U.S. div. of Hell GmbH, N.Y. Authority on computerized four-color scanning, separating and correcting systems, and page-make-up systems.

Wendy Richmond, Dir. of Graphic Design, Camex Inc., Boston. Collaborated on design and production of "soft fonts" for standard color video display. Lectured at MIT; consultant to Harvard U. Press & U. of Texas Press.

Judson Rosebush, Pres., Digital Effects, producers of computer animation for film, TV and print, N.Y. Designer of APL and FORTRAN Visions used in animation and the Video Palette.

Gordon Salchow, Chmn., Dept. of Graphic Design, U. of Cincinnati. Freelance designer/consultant. Lectures on future of design/ "New Wave." Member, National Endowment for the Arts Design Improvement panel.

Klaus F. Schmidt, V.P./Dir. of Creative Support, Young & Rubicam, N.Y. Responsible for print production, art buying, audio-visual facilities and Y&R's art studio. Co-founder of Int'l. Center for Typographic Arts.

Paul Souza, Designer, WGBH Educational Foundation, Boston. Designs print materials, graphics and video animation. Extensive use of computer-generated graphics/animation. Created show opener for NOVA.

This conference is for you if you are an art director, graphic designer, advertising designer, creative designer, publications designer, promotion designer, TV designer, type director, studio owner, editor, publisher or anyone else who creates visual materials.

sponsored by:
Rochester Institute of Technology
College of Fine and Applied Arts
and
The Design Schools

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
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Salchow



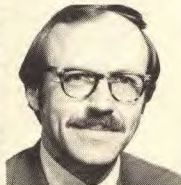
Dorfsman



Smith



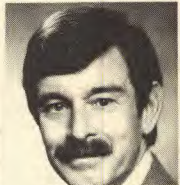
Chermayeff



Goodman



Cooper



Schmidt



Rosebush

Reservation Form

Yes, I would like to attend the May 12-14 conference at RIT. Enclosed is my check for \$350 (payable to "The Designer and the Technology Explosion.")

Name _____ Title _____
 Company _____ Business Tel. (_____) _____
 Address _____
 City _____ State _____ Zip _____

Mail to: Rochester Institute of Technology
 College of Graphic Arts and Photography, T & E Center
 One Lomb Memorial Drive, P.O. Box 9887, Rochester, N.Y. 14623.
 Att: Seminar Department

Attendance is limited to 300. Make your reservation today.

Information about accommodations will accompany the acknowledgement of your reservation.

Free chartered buses will be provided for conference attendees lodging off campus.



Here's a tip on great type.

Great type is easy to come by when you know where to go.

Our customers know that when they need that special face to bring their design to life, they'll find it in our extensive library.

And we keep adding new faces all the time. For example, we've just added the eight members of the new ITC Cushing family. One of them, ITC Cushing Bold, is shown to the right.

Of course, it's our Comp/Edit phototype-setters that bring your great type to life. They give you 2,208 fonts on-line with a 70-pica line length. And they have features such as programmable kerning, to give you the exact look you want for your job.

And when you need a typeface in a hurry, we'll meet that need. Just call our Type Express hot line. (U.S. and Canada only.) Telephone toll-free 1-800-526-0709. In New Jersey, telephone

1-201-884-2662. In Canada, 1-416-298-2775.

We'll have your type disc out of our plant and on its way to you within eight business hours.

For more information and a free copy of our new Type Wall Chart, send the coupon to AM Varsityper, Dept. S1, 11 Mt. Pleasant Avenue, East Hanover, New Jersey 07936. Or call toll-free 1-800-526-0709. In Alaska, Hawaii and New Jersey, call 1-201-884-2662.

In Canada: AM Varsityper, 165 Milner Ave., Scarborough, Ontario M1S 4G7. Or call (416) 298-2700.

In Europe: AM International Information Services Ltd., Varsityper Division, 44 Church St., Luton Beds, England. Call 44-582-416837.

Take our tip about type. You'll find we cover all the angles for you.





ITC Cushing Bold
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 1234567890&\$¢£%
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AM Varsityper

Mail this coupon to AM Varsityper, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

- Please send me a copy of your Type Wall Chart.
- Please send me more information on Varsityper Composition systems.
- Please have a sales representative call on me.

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 Address _____ City _____ State/Zip _____

S1

Advantage#112

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CRS Typesetter Location

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236

CRS

28002

CRS TYPEFONT LIBRARY

CRS PHOTOTYPESETTING SYSTEM

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Alphatype's MultiSet III and CRS (a mini-computer system and digital phototypesetter) offer more cost saving and quality benefits than any other input/output combination in the industry. For example, the Alphatype Font Lease Program gives you a complete up-to-date typefont library immediately, at a fraction of the normal start-up cost. What's more, you merely "check out" additional fonts as needed, at a far lower unit cost than if purchased.

We'll even prepare a customized Type Catalog sparing you the expense of designing, printing and maintaining your own.

The MultiSet III is fully expandable. Start with two 32K intelligent terminals and an 80 megabyte CDC

disk drive, all standard! Link up to 10 terminals per CPU and additional disk drives as needed. MultiSet III accepts all forms of input such as mag or paper tape, OCR, floppy disk and dataphone. The MultiSet III can output to hard copy printers, most any 2nd and 3rd generation typesetters you may currently have and, for the finest quality output, true Type-artistry, to our CRS. It will give you unsurpassed character resolution of 5,300 lines per inch, type sizes from 5 to 48 point, 94 pica line length and unlimited mixing of sizes and styles.

For the ultimate in type quality and improved profits, send the coupon below for details.

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by AlphaKey**
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U&lc 3/82

Dear AlphaKey:

**Tell me about The System's
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- Send me a descriptive brochure.
 Call me for an appointment for a demonstration.

Name _____ Title _____
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AlphaKey Systems
A Division Of
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Niles, Illinois 60648
312-965-8800

In Canada
Alphatype Canada Inc.
105 Scarsdale Rd.
Don Mills, Ontario M3B 2R5
416-449-6132

**This headline is set in
LoType bold condensed for
a double-page ad by Berthold,
announcing their new
series of brochures called
»Berthold Exklusiv«.**





The previous three ads on this subject were a bit on the plain side. We thought that amongst us designers we didn't have to spell everything out in detail. By now, however, all the insiders have sent in their coupons and we have to appeal to those of you who need something a bit more tangible before you're prepared to look at our new brochures called «Berthold Exclusiv». There are four of them so far, each one with 16 specially designed pages, often in colour, displaying our exclusive typefaces Comenius, LoType, Poppl Pontifex and Seneca. As we can't possibly reproduce all 64 pages, we've instead decided to illustrate a way of solving the problem of storing these and other brochures.

**berthold
fotype**

Apart from the brochures and layout sheets, you'll also get a few self-adhesive labels to stick on your self-made filing boxes.

There's no charge — just send us the coupon. Set on «berthold ads 3000» in LoType light, 8 key on 3.25 linedfeed. Written and designed by Erik Spiekermann, MetaDesign 1981.

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Address _____

Clip coupon and send to: H. Berthold AG
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Skills for Hire*



Art director Virginia Sours puts finishing touch on promotional piece for an art gallery client.

Florida Grad Finds Agency Job in New York

NEW YORK, N.Y.—“My Art Institute training was essential, particularly in helping me develop a portfolio of professional-level work,” says Virginia Sours, graduate of the two-year Advertising Design program at the Art Institute of Fort Lauderdale. Today, Virginia is an art director at Gretczko Advertising, a Manhattan ad agency whose clients include Sony and Western Electric. “I took my first art course at a community college,” continues Virginia. “After

that, I knew I wanted a career in art. When I graduated, I chose the Art Institute because it had a good reputation and taught the skills I needed.” The Art Institute also arranged the interview that led to one of her first jobs—as art director for Florida Magazine Publishers. Eventually, the lure of a bigger challenge led to New York City and Gretczko. And now, Virginia is even applying for membership in the prestigious Art Directors Club of New York.

Whimsical logo for a yoga institute was created by Art Institute of Pittsburgh Visual Communication student Pam Olson for a Graphic Design assignment.



*The Design Schools

- Art Institute of Atlanta
- Art Institute of Fort Lauderdale
- Art Institute of Houston
- Art Institute of Philadelphia
- Art Institute of Pittsburgh
- Colorado Institute of Art

Designers, Art Directors: Is technology complicating your professional life? If so, you'll want to attend the big conference, "The Designer and the Technology Explosion," on May 12-14, 1982, at the Rochester Institute of Technology. Sponsored by RIT and The Design Schools, the program is described in detail on page 46 of this issue of *U & I*.



Humorists Arnold Roth, Lou Myers and Ed Koren strike a pose near posters of their work.

Famous Funnymen 'Fracture' Philly Crowd

PHILADELPHIA—From miles around, the audience came—an elite group of some of Philadelphia's best-known art directors, designers, illustrators and agency heads, many of them prospective employers of The Design Schools' graduates. The event was a conference on "Humor in Graphics" featuring the noted artists/comics Lou Myers, Arnold Roth and Ed Koren, and sponsored by the Art Institute of Philadelphia and the Art Directors Club of Philadelphia. Myers, Roth and Koren shot off one funny remark after

another, as the audience alternately roared its approval and applauded slides of the three men's delightful and very pointed art. A rip-roaring question-and-answer session closed the three-hour program, with the panelists fielding comments from the floor and the guests responding with some "funnies" of their own. As one member of the audience was heard to say: "I haven't seen Philadelphians this amused since Sylvester Stallone offered to donate his "Rocky" statue to the city art museum."



Members of the "Humor in Graphics" audience respond to one of the panelist's "funnies."

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

Edward A. Hamilton, Design Director
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, N.Y. 10166

- I would like to know more about The Design Schools graduates. Please send me your free booklet "Design Graduates at Work."
- I don't have an opening at present, but please keep me advised.
- I'd like to know more about "The Designer and the Technology Explosion."

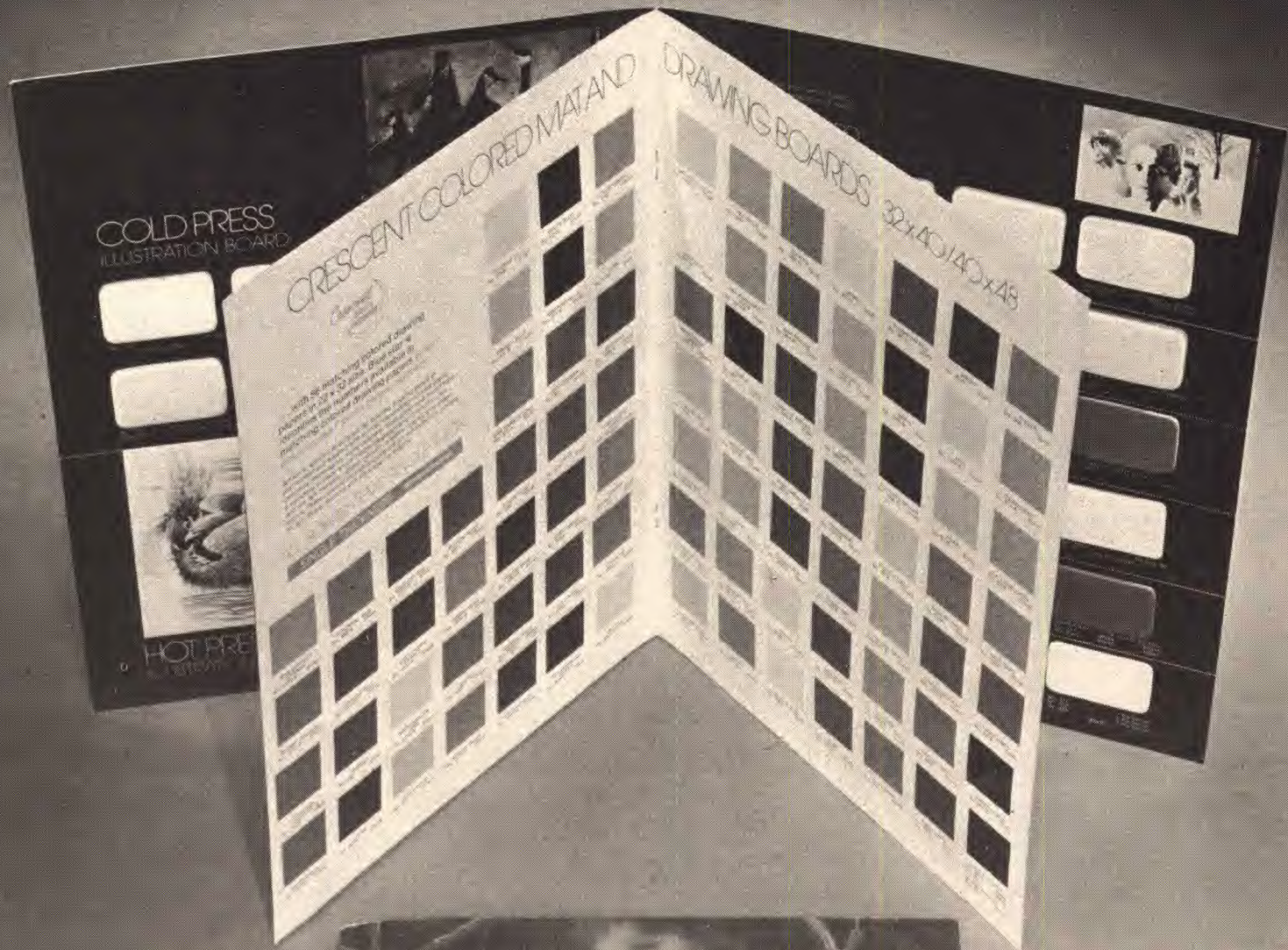
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Company _____ Phone (____) _____

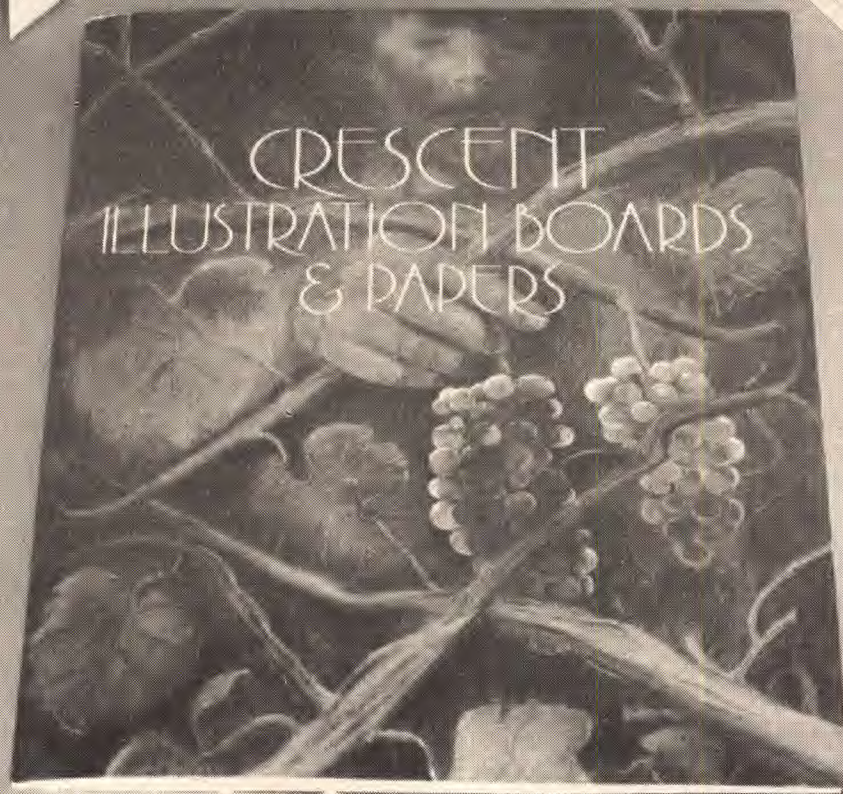
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Skills of special interest to me _____

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The Shannon typeface family is Compugraphic's latest, exclusive premiere design. Our Type Division has successfully melded several technologies, including utilization of computer software directed by highly skilled artists.

The inspiration for this new design came from the majuscule (upper case) letterforms in *The Book of Kells*, an example of Irish calligraphy from the eighth century. Shannon draws additional inspiration from contemporary sans serif type styles.

Compugraphic offers all of the important new designs from sources like Typesettra, Type Spectra, International Typeface Corporation (ITC), T.J. Lyons, FONTS and Typographic Services International. Write us today for your **free** Shannon typeface poster!

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The art alone costs us more than \$11,000 You can have it — FREE!



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Clipper is the world's leading monthly art and idea service. It's created by scores of America's top professionals — illustrators, designers, photographers and lettering stylists. These same talented people do work for many of the nation's most respected publishers, advertisers and their agencies.

But *Clipper* is much more than first-quality art. Each monthly issue contains dozens of idea-inspiring demonstrations and suggestions for using the art. Layouts may include visual suggestions for brochures, pamphlets, annual reports, ads, campaigns, billboards, vehicle signage, newsletters, letterheads, posters, covers, promotions, T-shirts and much more.

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Where Else

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What Else?

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This is not so much the official announcement as a leak to prepare you for thinking more about Else, and saving an example of any job you are proud of that uses it. The early bird, they say, gets the worm.



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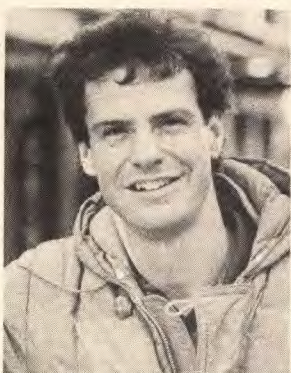
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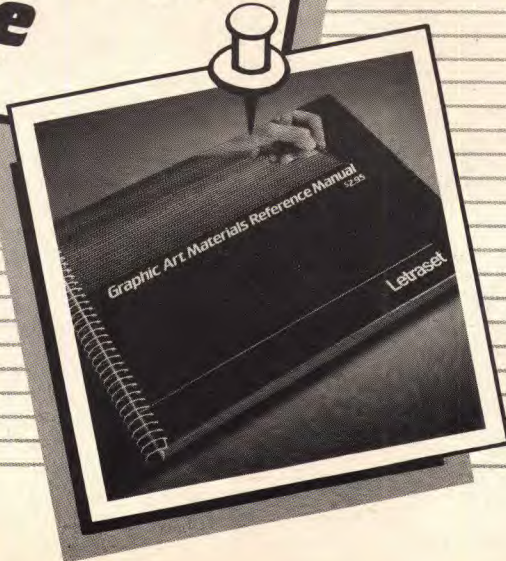
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Bramley was designed for Letraset by Alan Meeks. It is named for an English apple, loved for its taste and appearance. It was completed in 1980 at Letraset's studio.

Thirty-eight

First time he kissed me, he but only kissed
 The fingers of this hand wherewith I write;
 And ever since, it grew more clean and white,
 When the angels speak, quick with its "On, list,"
 I could not wear here, plainer to my sight,
 Than that first kiss. The second passed in height
 That was the chrism of love, and half missed,
 With sanctifying sweetness, did precede.
 The third upon my lips was folded down
 In perfect, purple state; since when, indeed,
 I have been proud and said, "My love, my own."

Mellor was originally drawn by the great Hermann Zapf. Now our Stempel foundry has added new medium and black weights to extend the usefulness of the originals.

Six

Go from me. Yet I feel that I shall stand
 Henceforward in thy shadow. Nevermore
 Alone upon the threshold of my door
 Of individual life, I shall command
 Serenely in the sunshine as before,
 Thy touch upon the palm, nor lift my hand
 Doom takes to part us, leaves thy forebore—
 And what I dream include thee, as the wine
 Must taste of its own grapes. What I do
 God for myself, He hears that name of mine
 And sees within my eyes the tears of two.

Twenty-four

Let the world's sharpness, like a clasp knife,
 Shut in upon itself and do no harm
 In this close hand of Love, now soft and warm,
 And let us hear now sound of human strife
 After the click of the shutting. Life to life—
 I lean upon thee, Dear, without alarm,
 And feel as safe as guarded by a charm
 Against the stab of worldlings, who if rife
 Are weak to injure. Very whitely still
 The lilies of our lives may reassure
 Their blossoms from their roots, accessible
 Alone to heavenly dews that drop not fewer,
 Growing straight, out of man's reach, on the hill
 God only, who made us rich, can make us poor.

Seven

The face of all the world is changed, I think,
 Since first I heard the footsteps of thy soul
Move still, oh, still, beside me, as they stole
 Of obvious death, where I, who thought to sink,
Betwixt me and the dreadful outer brink
 Was caught up into love, and taught the whole
Of life in new rhythm. The cup of dole
 And praise its sweetness, Sweet, with thee anear,
God gave for baptism, I am fain to drink,
 The names of country, heaven, are changed away
For where thou art or shalt be, there or here;
 (The singing angels know) are only dear
And this . . . this lute and song . . . loved yesterday,
 Because they name moves right in what they say.

Trajanus was originally designed by Warner Chappell in 1940 for D. Stempel AG, Frankfurt.

I see thine image through my tears to-night
And yet to-day I saw thee smiling. How
Refer the cause?—Beloved, is it thou
Or I, who makes me sad? The acolyte
Amid the chanted joy and thankful rite
On the altar-stair. I hear thy voice and vow,
Perplexed, uncertain, since thou art out of sight,
As he, in his swooning ears, the choir's Amen.
Beloved, dost thou love? or did I see all
The glory as I dreamed, and fainted when
For my soul's eyes? Will that light come again,
As now these tears come—falling hot and real?

Thirty

When our two souls stand up erect and strong,
 Face to face, silent, drawing nigh and nigher,
 Until the lengthening wings break into fire
 At either curved point,—what bitter wrong
 Can the earth do to us, that we should not long
 Be here contented? Think. In mounting higher,
 To drop some golden orb of perfect song
 Into our deep, dear silence. Let us stay
 Rather on earth, Beloved,—where the unfit
 Contrarious moods of men recoil away
 And isolate pure spirits, and permit
 A place to stand and love in for a day,
 With darkness and the death-hour rounding it.

Twenty-two

The text for Sonnet forty-three is typeset in Joanna Roman with Bold typeface.
 Display is typeset in Joanna Italic.
 The text for Sonnet Six is typeset in Trajanus Roman with Bold typeface.
 Display is typeset in Trajanus Bold Italic.
 The text for Sonnet Seven is typeset in Bramley Light with Bold typeface.
 Display is typeset in Pierrot.
 The text for Sonnet Thirty is typeset in Trajanus Roman with Bold typeface.
 Display is typeset in Mikado Black.
 The text for Sonnet Twenty-two is typeset in Trajanus Italic typeface.
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 The text for Sonnet Thirty-eight is typeset in Bramley Medium typeface.
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Trajanus Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Trajanus Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Trajanus Black Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Mikado Black
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Joanna
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Joanna Italic
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abcdefghijklmnopqrstuvwxyz 1234567890

Joanna Bold
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abcdefghijklmnopqrstuvwxyz 1234567890

Joanna Extra Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Melior Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Melior Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Melior Black
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abcdefghijklmnopqrstuvwxyz 1234567890

Melior Black Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Adroit Light
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abcdefghijklmnopqrstuvwxyz 1234567890

Adroit Light Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Adroit Medium
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abcdefghijklmnopqrstuvwxyz 1234567890

Adroit Medium Italic
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abcdefghijklmnopqrstuvwxyz 1234567890

Adroit Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bramley Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Bramley Medium
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abcdefghijklmnopqrstuvwxyz 1234567890

Bramley Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Packer Text Fine typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect *integration of design elements often demands unorthodox typography. It may require using wrong fonts, cutting hyphens in half, using smaller than normal punctuation marks;* in fact, doing anything that is needed to improve appearance and impact. Stating specific principles or guides on the subject of typography is a practice to be approached only *with a goodly measure of restraint. There should be an ever-present awareness of the purpose to be served, the mood to be inspired, the message to be conveyed.* No rule is useful if it inhibits or restricts the ultimate purpose of the design. Fine typography is the result of nothing more than an attitude. Its appeal comes from the understanding **used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require using wrong**

mjb
MJ BAUMWELL **TYPOGRAPHY INC.**
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 (212) 868-0515



"Advertising is the cave art of the twentieth century."
 Marshall McLuhan

Rejected by a trade publication as "insulting to art directors," this literal interpretation of Marshall McLuhan's phrase, "Advertising is the cave art of the twentieth century," has been privately printed for aficionados. In sepia color, 18 x 21 inches, it was conceived by art director Bernie Zlotnick, photographed by his friend Carl Fischer. The Poster Company, 121 East 83 Street, New York 10028. \$15 postpaid.

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Take our regional manager Bill Cason in St. Louis, for example.

Bill, in conjunction with a local dealer, was asked by an interior designer to help solve the problem of adhesive bleed-through in laminating a variety of products to fabric and canvas. He also was having problems with a competitor's spray adhesive clogging. Bill, recommended **ZIPATONE SPRAY CEMENT #3140**, because of his extensive knowledge of his dealer's other products used in the designer's process.

After thorough testing of all available competitive products the designer found that the **ZIPATONE SPRAY CEMENT #3140** was the only product with a consistency that would not bleed through and yet would not clog. He also was impressed by the **LOW ODOR LEVEL** and the **FLUOROCARBON FREE, ECOLOGICAL SAFE** formulation.

We have 16 people like Bill throughout the United States who provide service and expertise such as the above everyday. If we can be of help to you on any of your problems or projects please contact us.

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fyti

for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Programmer

A person who invents a sequence of instructions in a computer language to perform operations on input to get a desired output. Programmers use "languages" such as Cobol, Fortran, Assembler, as opposed to typesetting mark-up personnel who use commands supplied first by a programmer to achieve their desired results.

Quad (noun)

Spacing material used to fill out an incomplete line at the end of a paragraph etc.

Quad (verb)

To space out the blank portion of a line to its full measure. Quad left (flush left) would require spacing out an incomplete line from the last character to the right-hand margin so that interword spaces remain consistent and the left side of the text always starts at the left margin of the measure. Quad right means the opposite. Quad center would mean centering the line and adding equal space on the left and right to complete the measure. In metal typesetting, quadding is done by inserting less than type-high metal to fill out a line. The term is still used in phototypesetting by those familiar with metal typesetting terminology. Most people today simply say "flush left," "flush right," "centered."

The setting of text type with an irregular appearance on either one or both margins, such as ragged right, ragged left, ragged center. In ragged setting, interword spaces are not expanded for justification. Ragged setting is the opposite of flush setting in which even margins are created on both sides of the text.

Qwerty

Generally refers to the layout of keys on the keyboard of a standard typewriter. Qwerty layouts are used on many phototypesetters and typesetting keyboards. The term comes from the left hand "Q-W-E-R-T-Y" sequence of keys on top letter row of a typewriter.

Ragged (Unjustified)

The setting of text type with an irregular appearance on either one or both margins, such as ragged right, ragged left, ragged center. In ragged setting, interword spaces are not expanded for justification. Ragged setting is the opposite of flush setting which even margins are created on both sides of the text.

Raised Initial

An initial character, usually a capital letter, which projects upward from the first line of type; sometimes called stick-up initial.

Random Access, Random Access Memory (RAM)

A system of data storage, usually on disc, in which a record is accessible independent of its location in relation to the previous record assessed. Usually used to differentiate from serial or sequential access, in which a given record can be reached only by scrolling through previously stored records.

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Utilizing the latest in computerized Arabic photocomposition equipment, complicated jobs such as books, annual reports, contracts and other large volume text are handled with the highest degree of accuracy in the shortest time possible, at competitive prices.

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STAGING ADS COMMERCIALS SLIDES LETTERHEADS GRAPHICS STAGING
BUSINESS CARDS LOGO DESIGN COMMERCIALS COMP POSTERS 3MS
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MARKETING POSTERS EXHIBITS STAGING LETTERHEADS SALES
SALES PROMOTION VIDEO DESIGN SLIDES POSTERS STAGING
SLIDES COMMERCIALS STATS LETTERHEADS COMP 3MS
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LETTERHEAD TYPE BUSINESS CARDS SPACE ADS
3MS VIDEO CONVENTIONS STATS COMMERCIALS
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ADVERTISING STAGING POP BROCHURES
BROCHURES SALES PROMOTIONS SLIDES
VIDEO STAGING 3MS SLIDES BOOKLETS
COMP 3MS BUSINESS CARDS DESIGN
SLIDES SALES STATS LETTERHEADS
COMMERCIALS EXHIBITS GRAPHICS
SPACE ADS 3MS SALES PROMOTION
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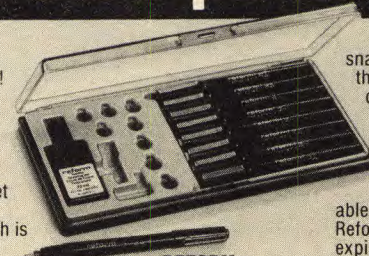
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This special offer is available only at participating Alvin Reform[®] Refograph dealers, and expires June 30th, 1982. Get a pen module for better working conditions. Send coupon today... for complete details and name of dealers in your area.

I want to Reform my ways.

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Lavinia says finishing school is doing wonders.

I'll say. Her letter's on Classic® Crest.

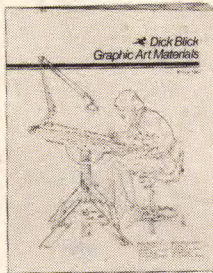
Neenah Paper
Classic Crest — prestige paper with a smooth, formal finish.

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fyti

for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Raster

Line scans traced across the face of a CRT tube by a flying spot of light; the lines may be close together or relatively far apart, as on a television screen.

Raster Scanner

The hardware required to perform the scanning function.

RC Paper

Resin-coated paper. Designed for conventional photographic processing and used for high-quality typographic images on paper. It has a paper base and an emulsion, as do most photographic papers and, additionally, the front and the back of the paper are coated with resin rendering it almost completely waterproof during processing. RC paper can be processed about three times as rapidly as other papers and the image is permanent. Processing equipment is more expensive than for stabilization papers.

Realtime (Real Time)

Performance of a computerized operation within the actual time the same operation would take if done in a non-computer mode, thus giving the impression of instantaneous response.

Reverse Leading

The ability of a typesetting machine to move the material on which exposures are being made in two directions: up and down. This enables the machine to set two or more columns on the same sheet and to perform other functions of area composition.

Reversible Display

A screen that can be instructed to show either dark characters on a light background or light characters on a dark background.



Run In

- To merge a sentence or paragraph with the preceding one.
- To insert new copy (whether due to an omission of the operator or an author's addition) into the text.

Run Manual

A manual documenting the processing system, program logic controls, program changes and operating instructions associated with a computer run.

Runaround

Type set to fit around an illustration, box or irregular shape.

Scanner

A scanner recognizes the presence or absence of data on a surface, such as magnetic tapes or discs, printed sheets or photographs.

Scroll

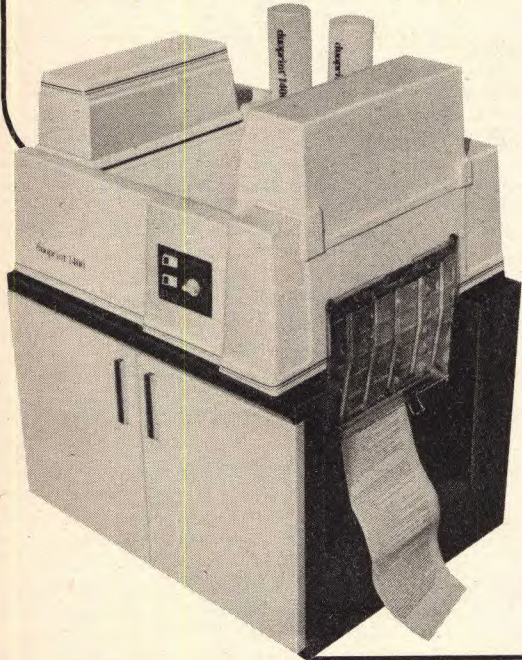
To cause lines of type on a VDT screen to move up or down and in some cases left or right so that, as they move off screen other copy moves onto it.

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Data can be stored in a linear mode, as a string of codes on tape. Often it is less expensive than random access storage but usually it takes more time to find data.

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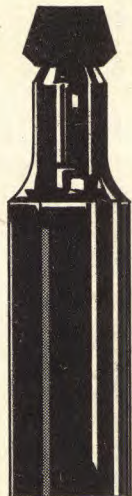
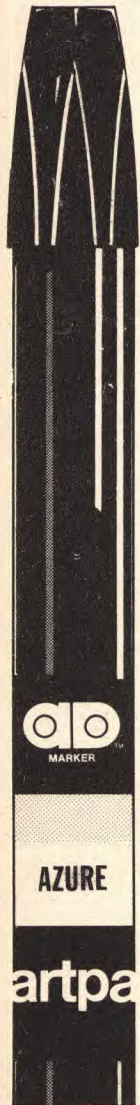
Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions. Refinement: Enlightenment & excellent taste resulting from intellectual development; The ability to distinguish, especially to recognize small differences or draw fine distinctions.

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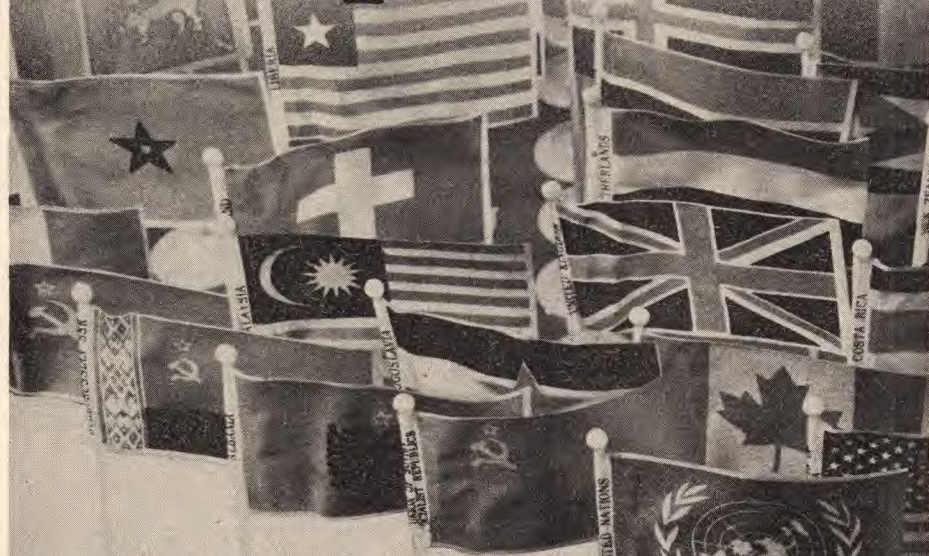
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If they all spoke English you wouldn't need Spectrum

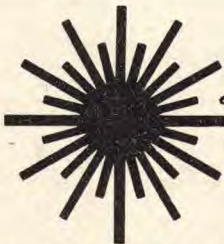


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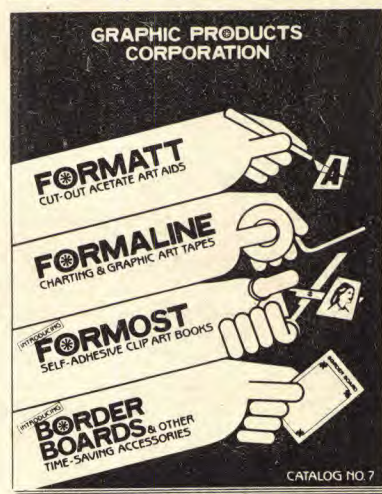
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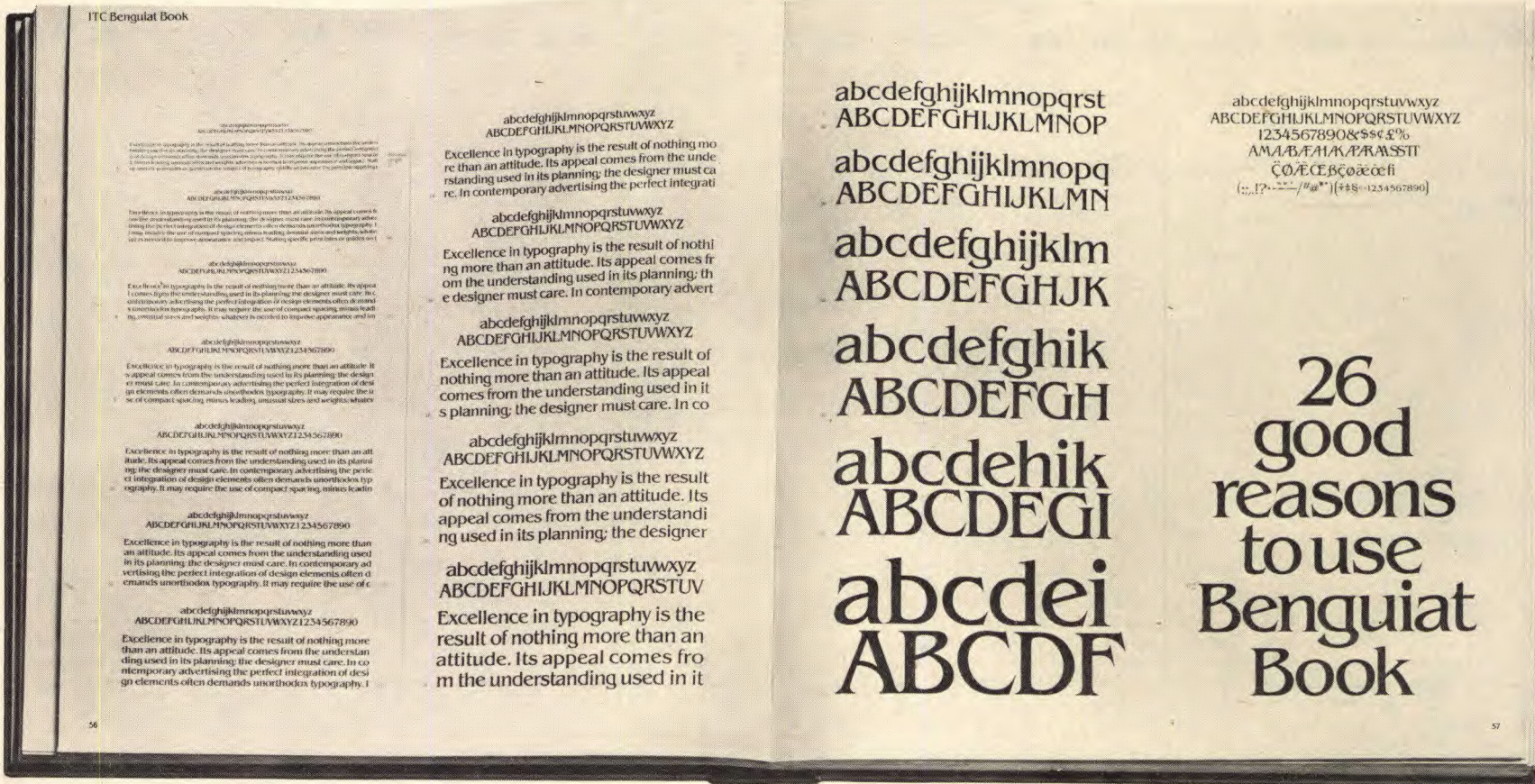
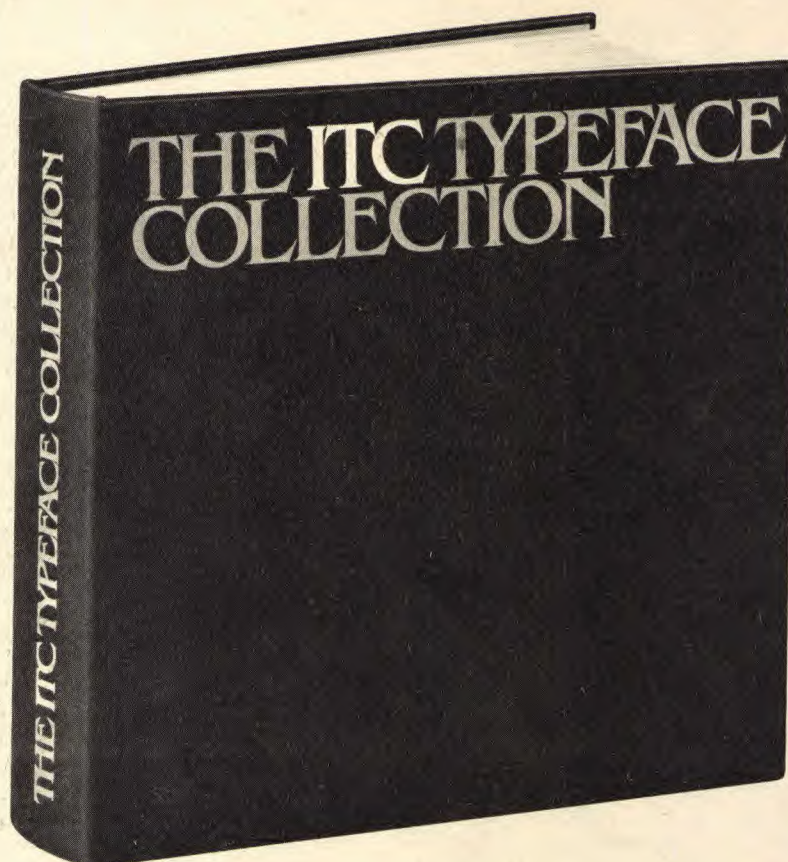
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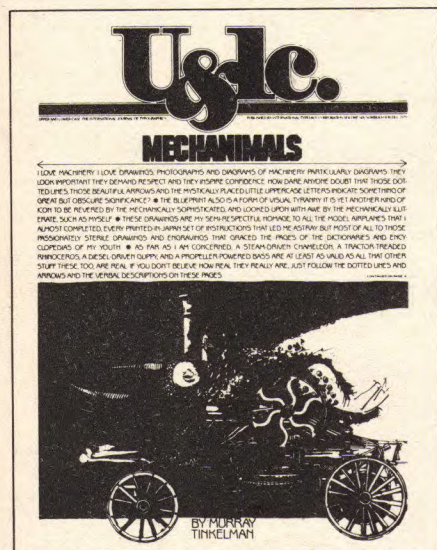
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ITC Center

The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is now a growing resource for students and professionals.

APRIL 12-MAY 21, 1982

Behind The Scenes At U&lc



An exhibition of some of the painstaking work which has gone into creating and producing U&lc. Original art, letters from readers, complex mechanicals and some from roughs to finished boards will be exhibited. A slide show on the development of an ITC face will also be on view.

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